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LITERATURE

The Odyssey of Homer. Translated by William Morris. Vol. I. (Reeves & Turner.) It would probably have been pretty safe to predict, at all events after Mr. Morris had translated the *Aeneid*, that he would sooner or later try his hand on Homer. Even though he may not at that time have formed any conscious intention of doing so, it was almost inevitable that, having once entered on the primrose path of dalliance with classical translation, he would not be satisfied till he had reached what may be regarded as its ultimate goal, and all the more so that it was one towards which he would naturally be directed by his studies in another field. The close affinity between the state of society which Homer depicts and that with which we are familiar in early Scandinavian records is being brought every day more clearly before our eyes; in fact, the study of the Sagas (or *Sögur*, let us say, to please purists) is fast becoming recognized as an essential preliminary to the understanding of the Homeric poems. In this respect, therefore, Mr. Morris was duly equipped for his task—perhaps, as will presently appear, a little overweighted with his equipment. The main problem before him was, no doubt, the choice of a metre; and here he may be said to have shown himself ingenious, and to have been on the whole fairly successful. Recognizing, no doubt, the incompatibility of the dactylic hexameter with the genius of the English language, and with the craving of the English ear—at least in a poem where rapid movement is essential—for rhyme, he has solved the difficulty by adopting the metre which he had already employed in 'Sigurd,' in which, by shifting a syllable from the end to the beginning of the line, there results, instead of dactylic, an anapaestic hexameter—if "hexameter" may be used for the nonce to denote a line of six feet. The typical line (which naturally does not often occur) is therefore of this form:—

But by day on the rocks was he sitting and down
by the shore of the sea;

or,
But Telemachus went to his chamber, high-built in
a far-looking steed.

The *casura* after the first syllable of the fourth foot is almost invariable, and so

marked is the pause at this point that an additional syllable is often admitted into that foot, as:—

What was the earth that begat him, and the fields
of his father's land?

This rule, it will be seen at once, distinguishes Mr. Morris's metre from that employed in the opening of 'Maud,' with which from a merely syllabic point of view it is otherwise identical, and gives it the ballad character which that has not. Most readers will, we think, agree that when the ear has once become accustomed to the rhythm it forms as satisfactory a substitute for the Homeric line as we are likely to get in English. The roll of the metre is in some measure preserved, and the length of the verse allows of a line-for-line rendering. The following passage, v. 424 *sqq.*, will serve as well as another for an example:—

But while in his mind and his mood such words as
these had birth
A mighty billow bore him 'gainst the rugged ness
of stone,
And there had his skin been stripped and broken
every bone,
But the Goddess, the Grey-eyed Athene, in his mind
she set a thought,
And stark with both hands straining the rock there-
with he caught,
And held on groaning aloud till the mighty wave
had gone by.
But when he had thus escaped it, the back-draft
mighty
Fell on him, and bore against him and drove him
out to sea.
As when from the place of his dwelling a cuttle-fish
dragged shall be,
And about the creature's suckers cling the pebbles
many an one,
So now from the mighty hands of the man by the
stress of the stone
Was the skin stripped off, and his body did the
swelling billow hide.
And there the hapless Odysseus in the teeth of doom
had died
If the Goddess, the Grey-eyed Athene, had not
taught him to understand.
So, coming up from the billows that were hurled
against the land,
Coasting he swam, looking forth to the land if yet
there might be
Some downward-sloping foreshore or some haven
of the sea,
And lo, at last to the mouth of a river flowing fair
He came as he swam, and he looked for the place
that was likeliest there,
Smooth from all rocks, and a shelter against the
blast of the wind,
And he felt the stream against him, and in such-
wise prayed his mind.

Line 440 is almost certainly mistranslated; but we do not know that in a translation of this kind that is very material, though here, as elsewhere, Mr. Morris might as well have made sure that he had got the right interpretation. Where, for instance, did he find that *ηριγένεα* means "Mother of Morning," or that *ἀπρόφατος* can be rendered by "handsel"? So, too, when we find for *ἔξ* *ἔρον ἔντο* "had worn the longing away," we are a little tempted to suspect that he takes the verb as part of *ἔννυμι*; and in xi. 613, *μῆτι τεχνησάμενος μῆτος ἀλλο τι τεχνήσατο*, there is hardly room to doubt that he has mixed up *μῆτι* and *οὐ μῆτος*; at least there seems no other way of accounting for his future, where the real sense is, of course, merely a wish. Still it may be said that people will not read this version as a "crib" or consult it to ascertain the exact force of *ἔξ* in a particular passage. The only fair test is, Will the notion of Homer which it will convey to the reader who knows no Greek be

at all an adequate one? We think it will, on the whole; certainly no translation with which we are acquainted gives so much of the manner and the matter together. Indeed, had it not been for what can only be regarded as a bit of perversity on Mr. Morris's part, his success would have been almost unqualified.

He has chosen to forget that he was, by the hypothesis, writing mainly for people with but a moderate tincture of letters, and has eked out his vocabulary with scores of words which students of language may perhaps excuse, but which will puzzle and scare the ordinary reader. Some of these are archaic, some apparently coined for the occasion (and not always of a legitimate stamp), some used in senses which they can hardly bear, and some which, while no doubt giving the meaning, give it so as to suggest a collateral idea, sometimes ludicrous and generally incongruous. Thus, for example, *έταιροι* indubitably means "fellows"; but "all the other fellows" as a rendering of *ἄλλοι πάτερές έταιροι* hardly sounds appropriate to the style of the epic. Chapman no doubt makes Calypso provision the raft with "weeds neat and odorous" and "strong waters," just as if it had been a modern yacht; but chronology saves him from the charge of choosing his terms incautiously. Again, when the reader who cannot check the English by the Greek finds Hermes repeatedly called "the Flitter," he will get the idea that the god was a kind of big bat; unless, which is not very likely, he is aware that "to flit" was once used transitively in English. But supposing him to know this, and to understand that Mr. Morris intends him to regard Hermes as the transporter of souls (which *διάκτορος* probably does not mean; but that need not here be gone into), what will he make (vii. 97) of "the work that women flit"? Here the Greek *ἔργα γυναικῶν* will give him no help. If his studies have lain at all in the direction of comparative philology, he may hunt in the cognate languages till he finds that Norse *flyja* has, besides the meaning of "flit," also that of "perform." But a version of Homer which cannot be read without the aid of an Icelandic dictionary is not precisely what the age demands. Perhaps if the new Oxford School of Modern Languages and Literature is established, and when it has been going for a few years, everybody will know all the languages of the Teutonic family equally well, and Morrisian among them. But, as Mr. Arnold says of another matter, "this will hardly be in our time"; and in the mean time words like "flockmeal" (good Chaucer though it be), "warfain," "burg," "to yeassy," "to dight," had better be used with great economy. "Thuswise" and "beworshipped," as false formations, will vanish altogether in the light of fuller etymological knowledge. For the present their ugliness ought to exclude them. The truth is that while in a prose translation of a great poem a certain amount of archaism is at least excusable, on the ground that the dignity of English prose is at present for the most part in abeyance, and we must go back to an earlier style in order to recover it, this is not the case with a translation in verse. Writers yet living have shown that it is possible, without draw-

ing on the resources of Middle English, to write verse yielding in melody and stateliness to none in the whole body of our native poetry. Mr. Morris could, most assuredly, do the same, if he were not led astray by a passion, excusable enough in itself, for the early models. We would urge, too, another consideration, which ought to appeal to him even on that side. Could such a measure as he uses have existed in English at a time when "flockmeal" and "stead" and the transitive "to fit" were words in common use? Does not his present fashion resemble writing Greek iambics in the Homeric dialect? In the 'Earthly Paradise' Mr. Morris knew better, and the consequence was that his Chaucerian words seemed appropriate enough in his Chaucerian metres. Now that he has, quite rightly, selected a non-Chaucerian metre, he should have changed his vocabulary to suit it. His omission to do so will, we greatly fear, leave his translation of the *Odyssey*, with many great merits, a curiosity for the *dilettante*, instead of what it might have been, a real revelation of Homer to people who are capable of appreciating him, but need that "one interpret."

Letters from a Mourning City. By Axel Munthe. Translated from the Swedish by Maude Valérie White. (Murray.)

A LITTLE self-suppression on the writer's part would have made this interesting volume as valuable as it is affecting. Dr. Axel Munthe is whimsical, introspective, sentimental; he is a true imaginative Northerner—a sort of Scandinavian Sterne in Italy. But the pilgrimage we make with him is no pretty sentimental journey, but rather a descent into a visible purgatory. So tragic is it, so terrible and solemn, that, as at Dr. Munthe's side we thread the cholera-stricken alleys of Naples in the autumn of 1884, we grow to resent his quips and fantastical humours.

Dr. Munthe every now and then, it is true, ceases discoursing with his ass concerning Schopenhauer; he stays the expression of that strange nostalgic enthusiasm which still impels the Goths towards Italy, and suddenly evokes from the surrounding shadow a vision, brilliant and ghastly, of the wretched world he is traversing. At such moments he displays a vividness, a force of representation, that make the reader regret the rarity of their occurrence, and bewail the loquacity of Rosina, his philosophic ass, with whom too frequently he converses on realism, pessimism, and other questions of the hour, when his readers would have had him relate his own courageous and intimate experience of the cholera among the poor of Naples; for perhaps no other man capable of describing it has shared this unique and terrible experience. Dr. Axel Munthe, a Swedish doctor living in Paris, a correspondent of the Swedish *Dagblad*, travelled to Naples in the autumn of 1884 in the merciful intention of rescuing the very poor. He succeeded beyond his expectations; for, partly owing to his command of the Neapolitan dialect, partly on account of his detached and unofficial position, and partly again because the daughter of one of the Camorristas was by his skill restored to life,

Dr. Axel Munthe was taken under the special protection of the Camorra. In filthy lanes and alleys in the heart of that intricate and dangerous quarter of the thieves where no policeman dares to penetrate, where no recognition of the Government is exacted or perhaps expected, the foreign doctor went as safely as at home. True, he was constantly watched, but this surveillance was only intended for his protection. That mysterious Camorra which official Italy ignores and denies befriended Dr. Munthe in the terrible region where, illegal as it is, it is the only law, the sole and the potent conservator of order.

Those who know Italy best will, perhaps, be least surprised in reading Dr. Munthe's revelations of the Neapolitan slums. Such persons will remember the sudden accent of despair with which the prosperous Milanese, the comfortable Tuscan, the political Roman, have cut short sanguine congratulations on the success of Italy with a sighing "O' è sempre Napoli!" For years the condition of unseen Naples has been the acknowledged skeleton in the Italian cupboard. The vast extent of the misery to be mended, the immense expense involved, the difficulty of supplying accommodation for the innumerable outcasts of that populous "city of dreadful night," had long been the excuse and occasioned the delays of the Italian Government. To touch that corrupt and pestilent centre was not safe; like the stirring of a malarious soil, it might infect even the healthy quarters with Heaven knows what fever, what contagion! Then the cholera came, and the state of Naples was proved to be the danger and the shame of Italy.

It is into these almost unknown slums that Dr. Munthe was wont to penetrate, seated on a broken-winded donkey, accompanied by a little street-Arab and an enormous wolf-hound, round whose neck was slung a basket containing opiates, wine, medicine, all that was indispensable in the treatment of the sick. The doctor must bring everything with him; among patients such as these the simple necessities of life (as we consider them) will not be found:—

"We pass on through the arched doorway leading into the fondaco. The municipality is a good sort of institution after all, it is the municipality that pays for the fire that is burning now in the middle of the court, and lighting up the picture for your benefit—the fire is intended to purify the air, a highly necessary operation as you will readily admit. One might fancy oneself in a cave, or, at any rate at the bottom of some dried-up well—this is the courtyard of the fondaco; it is surrounded by dwelling-places, hovel upon hovel, one hole after the other, all provided with the tiny aperture that serves the purpose of both door and window. As often as not, several families live together in one of these holes, and to come across one in which less than six or eight people are gathered together, is the exception. And what a terrific exhibition of children, eh? We have always been taught to look upon them as an expression of God Almighty's goodwill—if so, to what a terrible extent have not these poor starving people been blest! A child seems to creep out of every available corner, every woman has a babe at her breast, the whole court swarms with boys playing about the burning pile.....dozens of them are skipping about just as God Almighty sent them into the world.....A long row of children sit crouched round the fire of which the red glow falling across their faces, lends a sort

of momentary colour to the poor little cheeks—you should see how pale they look by daylight! They do not appear to pay the least attention to the games and frolics of the other children, there they sit staring into the fire like so many old people, half of them are probably fatherless and motherless, but all of them are down with *la febbre*.....There stands our patient's wife warming a tattered old blanket over the fire—so her husband, the 'Maruzzaro,' whom we are about to visit, is still alive. But do you see the way in which she answers my silent question: she makes the sign of the cross and points upwards—he is dead! But why then is she heating the blanket? 'Carmela l'ha presa stanotte,' sobs the mother. Carmela is her daughter. She had been so good to her father, had watched so tenderly over him. Well, up we go! In one corner lies the father's corpse and, in front of it, on the floor, stand two lighted candles, some half-withered flowers have found their way even up here and lie strewn about the dead man's head. The corpse is quite uncovered, for it was the family's only blanket that the mother had been warming down below for her daughter, who must be cold, for she is shivering so. The girl lies opposite the wall, in such close proximity to the corpse, that were she to stretch forth her hand, she would be able to touch it. Poverty, awful, incredible, unspeakable poverty! Is then the misery that follows in thy footsteps not sufficiently heavy a burden wherewith to have laden these poor creatures—must they then be compelled to receive into their midst the most ghastly of all diseases, until the very measure of their suffering be running over! To be reduced to taking the mattress on which the dead father is lying, in order to put it beneath the sick child,—to be obliged to cover, with the same filthy blanket that has been thrown over his corpse, the daughter who now lies struggling for life, face to face with death in its most repulsive, horrible aspect! No pillow to lay beneath her head, no rag wherewith to rub her, no spoon into which to pour the medicine, no sort of utensil in which to warm the wine!"

After the extract we have given it is unnecessary to add that Miss White deserves no less congratulation than thanks, in spite of her occasional freaks of punctuation, for the appearance in English of these Swedish letters. Her version is given in language so flexible and natural that we are not once reminded of the difficulties of translation. And there are few books of the season that we could have spared so little as this fantastic pilgrimage, across the terrible stage of the South as it exists, of the quaint-minded idealist from the extreme North, stopping continually in his rounds of mercy to contemplate with vague, uncertain glances the entrancing vision of the South as he imagines it.

The Chief Periods of European History. Six Lectures read in the University of Oxford in Trinity Term, 1885. With an Essay on Greek Cities under Roman Rule. By E. A. Freeman. (Macmillan & Co.)

At p. 104 of this volume Dr. Freeman cites Arnold as "the most renowned of all his predecessors" in the Oxford Chair of History, speaking as if he felt himself to be, what he certainly is, the representative of Arnold's historical school. In truth Dr. Freeman has accomplished in history much of what Arnold might have accomplished if he had had more leisure and a longer life, and Dr. Freeman's grotesque weaknesses arise from his maintaining obstinately Arnold's point of view fifty years after the world has left it behind. In Arnold the old English

classical school first began to widen itself—added Thucydides and Aristotle's 'Politics' to Virgil and Horace; but even in his own day Arnold was in some respects scarcely abreast of his age. He had little philosophy and no science. Just similar is Dr. Freeman half a century later. As to philosophy, he probably values himself on having read the 'Ethics' when he was preparing for his degree. As to science, he betrayed in his volume on 'The Methods of Historical Study' that the word puzzles him, because when he was young it used to be applied at Oxford to moral philosophy, "the lore that we learnt from Aristotle and Butler." He is, like Arnold, just a classical scholar, convinced that "Greek is the noblest form of human speech," and that "no one is in the proper sense educated who does not read the masterpieces of Greek literature in the original." All his ideas of study belong to scholarship, not to science or philosophy. He seems to be always editing an ancient text. To him a writer is "shallow" not when he reasons ill—no one on occasion reasons worse than Dr. Freeman—but when he makes verbal mistakes, especially mistakes of name or title; and, on the other hand, a writer is "sound" solely when he consults and renders correctly original documents. Within a certain range Dr. Freeman is admirable, and he has rendered a lasting service to English historical study, but unfortunately he values himself quite as much upon his weaknesses and his absurdities as upon his real merits. He is just as proud of being half a century behind the age upon some most important questions as he is of knowing Domesday Book better than most of his contemporaries. It is, indeed, this which gives his writings their odd piquancy. When they are not excellent they are usually fantastic and absurd, but they are scarcely ever commonplace.

In his last volume, 'Methods of Historical Study,' it was doubtful whether excellence or absurdity preponderated. This time the public is more fortunate. We are treated to a series of sober, instructive, excellent dissertations. In this volume good sense is the rule, absurdity is thrown in but occasionally as a relish. It cannot, indeed, be said that Dr. Freeman tells us in this volume anything very new, and it need not be said that he tells us many things which he has told us a hundred times before. He always had a trick of monotonous iteration, and naturally it remains easy to him to repeat old stories after it has become difficult to furnish new ones. But for learners in history this volume will be useful. It will help them to piece together the fragments of history they may have learnt at school. For history enters into an English education only in detached fragments: first a few Herodotean stories, then some twenty years of the Athenian democracy from Thucydides, and then some passages of Roman history which have been brought into prominence by Livy, Cicero, and Tacitus. But the passages are disconnected, and Greek history is not put in proper connexion with Roman. Still less is ancient history put in proper connexion with mediæval history, or that with modern. We know what strenuous war Dr. Freeman has always waged against these artificial demarcations. In this volume it seems to

have been his intention to make away with them once for all by presenting the whole of history in one short continuous narrative.

Almost every deep student of history feels at some time the desire to produce a *Weltgeschichte*. Even Dr. Freeman, though he sticks so close to documents, cannot but occasionally speculate. But as he is not a philosopher he speculates only a little, and, as he always feels as a classical scholar, he cannot bear to travel either so far back or so far forward in history as to lose sight of Greece and Rome. These habits of mind prevent him from producing anything more complete in the way of a *Weltgeschichte* than we have here. By confining himself to European history he shirks the responsibility of describing those extra-European powers, Persian, Carthaginian, Arabian, or Turkish, whom nevertheless he would have us regard as one and the same eternal enemy, appearing under various disguises. By this course he evades the duty of an historian, preferring to behave as a classical scholar, to whom all is barbarous that is not Greek or Roman. In like manner when he approaches the confines of modern history he is paralyzed. When Rome sinks below the horizon night begins for Dr. Freeman. He finds no more "periods in European history." The Empire may perhaps, he thinks, have ceased to be a living institution at the death of the Emperor Frederick II., that is six centuries ago. But of those six centuries Dr. Freeman can find nothing to say except that the Empire continued in the form of a survival till 1804. What living institutions prevailed during this long period he does not say; he has eyes only for the survival. Feeling always as a classical scholar, he finds the ghost of Rome far more interesting than any realities that are beside it, and he closes the book by declaring, in a kind of despair, that the world is now Romeless! The thought strikes him with such awe that he forbears to make any articulate comment; he seems to say, The rest is silence.

Nevertheless, he has given the best possible outline of history as history appears to the classical scholar. Hellenism and Romanism, how each began and ended, and the relation between the two—this is what the classical scholar desires to understand, and it is what this book explains. But Dr. Freeman is more satisfactory in tracing the mutual relations of Hellenism and Romanism than the relation of either to what he calls barbarism. We know, indeed, that he has studied Teutonic, if not Semitic history, but in this book he takes little pains either with his Teutonic or his Semitic background. On the other hand, he is excellent when he traces the successive stages of the advance of Rome towards dominion over the Hellenic world; then the union of the Greek and Latin elements in the Roman Empire; then the gradual separation of those elements; the founding of Constantinople; the different fortune of the East and the West in the time of confusion; the suppression of the imperial office in the West; the rise of the ecclesiastical power of Rome, caused by the alienation of the imperial government from the imperial city; the contrast presented in the Eastern Empire, where the government held its seat always in the capital; the great revival of the Empire in the sixth century;

then the contraction of the Eastern Empire into a truly and intensely Greek or Byzantine state through the loss of Syria and Africa. Excellent, too, is his account of this Greek state, and his vindication of it from the contempt thrown upon it in the eighteenth century. All this is admirable. We cannot read it without reflecting with what delight Arnold would have seen thus nobly confirmed his view of the rich mine of political wisdom opened by classical study.

But as we are not living in the forties, but in the eighties, of the nineteenth century, other reflections occur to us not less forcibly. Since Arnold's time speculation and science have begun their reign, and his scheme of a classical education, which was then a bold innovation, has become so inadequate that it looks now almost like a skilful contrivance of reaction. On every side we find Dr. Freeman's field of view rigidly limited. First, he has no philosophy but what he can find in Aristotle's 'Politics.' Next, he cannot rid himself of the notion that whatever lies outside the Greek and Latin world is in some sense barbarous, that is, condemnable and wrong.

Here is an example of his want of philosophy. When he discusses "the tendency to look to the city as the natural centre of social and political life," which has been so much stronger in some communities than in others, he shrinks instinctively from anything like a thorough investigation. "The causes of this difference," he says, "if I ever speak of them at all, I must speak of some other time, and after all they, perhaps, rather belong to the province of the Reader in Anthropology than to mine." This refusal to philosophize ends, as usual, simply in bad philosophizing; for we find him assuming, as a matter of course, that the difference is caused by race, or partly by race and partly by latitude, Teutons and Slavs showing the tendency less than all southern nations, even Gauls and Iberians, but especially less than Greeks and Italians. As to what we may call his classical chauvinism, it appears strikingly in the only large generalization he ventures upon. According to Dr. Freeman all history turns on the Eastern Question. As Greeks and Trojans fight in Homer, Greeks and Persians in Herodotus, so we have substantially the same struggle when Rome fights Carthage, and later when the Roman and the Parthian divide the world between them, until the time when the Saracen takes the place of the Parthian as the representative of Asia, destined himself in turn to give place to the Turk. Thus, when he surveys the history of the world, Dr. Freeman sees everywhere the same eternal struggle, "*Græcia Barbarie lento collisa duello.*" How characteristic of the classical scholar! How characteristic also of that old lazy method of generalizing which prevailed when Dr. Freeman was a young man! For how does he explain or account for this eternal struggle? The answer must be that he does not seriously attempt to explain it. But he is clear that it is a form of the struggle between good and evil. On the one side, he says, is "the civilization of the West," on the other "the barbarism of the East." Sometimes he appears to regard the difference as a matter of race. The nations of the West belong to "the great Aryan family," they are included within "the

Aryan fold." Have we then really a right thus peremptorily to infer the kinship of nations from the kinship of their languages? But unfortunately there are Aryans in Asia too. One shape which the eternal struggle took was between Greeks and Persians, that is, between one Aryan nation and another. Does this trouble Dr. Freeman? No more than it would trouble Sir W. Harcourt. "An Aryan people," he writes,

"had been misled in their course of wandering; they had strayed into the land of morning; they now turned their faces towards the setting sun, but they turned them only when it was too late."

In short, civilization is not after all a matter of race, but of longitude. But this theory again breaks down when we come to the Second Punic War. Dr. Freeman admits that it is "difficult to take in" that an invasion of Italy from Spain is a form of the Eastern Question, Italy representing the West and Spain the East. Now, however, the difference strikes him as one of religion:—

"When we contrast the votary of Jupiter with the votary of Moloch we shall soon see on which side the abiding interests of mankind truly lay."

Now is this theory tenable? Certainly we may imagine that one form of religion may be favourable to civilization, and another may be fatal to it; *prima facie*, therefore, we may conjecture that the Greeks and Romans were civilized because they worshipped Jupiter, but the Asiatic races were made incapable of civilization by the influence of a barbarous religion. But in the course of his narrative it becomes Dr. Freeman's duty to tell how the religions of Greece and Rome died out, and all the European races together adopted an Asiatic religion, which they have retained ever since, and under which they have displayed more than ever their superiority in civilization to the nations of Asia. Religion, therefore, serves us no better than race. Our guide deserts us at this point. His ambitious generalization having helped him to turn a few pompous periods, he has had enough of it, and leaves it to shift for itself.

But Dr. Freeman's limited view, his inadequate method, his insufficient stock of principles, are betrayed in the most startling manner when he approaches the more recent periods. He is disposed to regard the termination of the Roman Empire as marked by the death of Frederick II. in the West, and by the capture of Constantinople by the Crusaders in the East. Both events belong to the thirteenth century. Now, as the subject of this book is the chief periods of European history, we naturally inquire, On what principle does Dr. Freeman divide the six centuries through which Europe has passed since? We inquire in vain. Dr. Freeman has nothing more to tell. Of the consolidation of the European states, of the discovery of America, of the Reformation and wars of religion, of the age of Louis XIV., of the rise of Russia and Prussia, of the English conquest of India, of the French Revolution and Napoleon, he has absolutely nothing to say. After the thirteenth century it would appear that European history ceased to have any periods. In this featureless waste of six centuries Dr. Freeman finds nothing but a few insignificant vestiges and fragments of the old Empire.

There is a childlike ingenuousness in this which is very quaint. An ordinary writer would have resorted to concealment—would have borrowed from other writers if he had nothing of his own to offer, or hazarded something half considered if he was prepared with nothing solid. Dr. Freeman is quite above these artifices. It is his curious maxim that an historical period cannot be known until all the periods before it have been mastered. He probably hopes some day to understand the more recent centuries, but he has not yet finished his investigation of the Middle Ages, and his singular mind, which has no discursiveness, no flexibility, which "moveth all together if it move at all," absolutely refuses to take any cognizance of these recent centuries until the time shall have come for it to study them thoroughly.

A strange position for a professor of modern history! Modern history is actually a subject which Dr. Freeman is bound by his principles not to study. And he appears to remain strictly loyal to his principles. Since we have read the latter part of this volume we feel that we understand better than we did the irritation which Dr. Freeman always betrays when he meets with the expression "modern history." He is never tired of asking, "What is 'modern history'?" Is not history one thing? On what principle can it be divided into sections? And above all, where can the line be drawn?" It strikes us that no one knows better than Dr. Freeman that practically history must be divided. To draw a firm line may not be possible, but after reading this volume we are more than ever convinced that there really is such a thing as modern history. We would propose to define it as that part of history which Dr. Freeman does not know.

Life of Rosina, Lady Lytton. By Louisa Devey. (Sonnenschein & Co.)

QUARRELS between a husband and wife are painful and unprofitable subjects of discussion; but they form the staple interest of this volume. Apart from her separation from Lord Lytton, Lady Lytton's life is plainly not worth writing, for except from this point of view its few incidents are almost entirely without interest. Yet the circumstances under which this memoir is written in some degree justify the withdrawal of the veil which is generally thrown over domestic dissensions. The present Lord Lytton refuted the charges of brutality, selfishness, and meanness brought against his father in consequence of his supposed conduct towards his wife by quoting largely from the husband's correspondence. The inference which he drew from the selected letters appears to Miss Devey to be not only unjust to the wife, but contradicted by other letters of the husband in her possession. If one party is to lay his case before the public, it seems but fair that both should do so. Restrained by an injunction from publishing the late Lord Lytton's letters, Miss Devey has, as Lady Lytton's literary executrix, adopted the only course that remained to her to show that there are two sides to every question. The truth probably lies between the two extreme views. Both biographers are partisans, unaware of

the strength of the case against them. Lord Lytton defends his father's memory, of which he is justly proud, without any real knowledge of his mother; with the exception of four months in 1858, he never saw her, Miss Devey says, between 1838 and the day of her death. Miss Devey, on the other hand, never even saw the late Lord Lytton, but she was for several years the intimate friend and companion of Lady Lytton.

We do not pretend to decide between the disputants. It is plain on Miss Devey's own showing that Lady Lytton was a woman of sensitive, excitable disposition, subject to violent fits of passion, in which she expressed herself with extreme vehemence. If one tithe of the statements contained in this volume are true, Lady Lytton was for years the victim of cruel and persistent persecution. Many of the details must be regarded as proved beyond dispute. As a wife she was deeply wronged; but even the bitterest provocation will not suffice to excuse the course of conduct which she pursued. It is, moreover, evident that solitary brooding over her wrongs led her to see conspiracies and treacheries where none existed. If her novels were harshly criticized—and it is undeniable that they offended against many of the most elementary canons of good taste—she saw her husband's hand tuning the press; if her business was not transacted so speedily or so smoothly as she wished, she fancied that even her own agents were spies and traitors. On the other hand, we attach little or no weight to a proof of generosity which rests on the late Lord Lytton's correspondence. That protean actor, the admirable Crichton of the nineteenth century, who was statesman, orator, poet, critic, essayist, biographer, pamphleteer, novelist, and dramatist, ventured into many intellectual fields. His diction is ambitious, his enthusiasm exuberant. But he is never unconscious; he never commits himself to any outbreak of genuine passion; he has sentiment in abundance, but no emotion. If the essential fault of his published works is a want of sincerity, we cannot place much faith in the professions that are contained in his private letters.

The engraving from her portrait by Chalon proves that Rosina Wheeler was a very beautiful woman. She was born in November, 1802, and Edward Bulwer in May, 1803. They were married in August, 1827. Miss Wheeler was before her marriage not only a noted beauty, but a most accomplished mimic, a witty and sprightly talker, and a linguist, talking French and Italian well, and knowing both Spanish and Latin. Her literary talents were considerable, as the following clever, but malicious sketches of her future husband and his mother clearly show. Miss Wheeler met Bulwer for the first time at the house of a Miss Benger, who gave literary parties to "dim, thick-booted, unkempt Herr Muddlewitzes and Mufflechops," and ladies who darted about "like galvanized rag-bags."

"The old lady wore a rather crushed, had-been-white, blonde cap, with still more oppressed artificial flowers trampled over it; her hair, which was not grey, but dark-brown, was so completely and chaotically frizzed over her forehead and eyes that it was impossible to see the latter *in extenso*,—only in occasional glints, as

one does those of a Skye terrier from the same style of coiffure. Her very prominent aquiline nose was so large that it would have been an exaggerated feature for a man. Her mouth and teeth were both large, and the latter very long and prominent.....It is proverbial that *les extrêmes se touchent*; and the adage was certainly not belied in the present instance, for if this lady was the incarnation of the dowdy and the out-of-fashion, her son, upon whom she leaned, and who had a grotesque expression, between a suppressed strut and a primitive Christian-martyr-like amount of self-abnegation, as if wishing practically to illustrate to the living mosaic of science, philosophy, literature, and art, then and there assembled, that

To bear is to conquer one's fate!—

was altogether as antipodal an impersonation of modes and fashions and *chics* considerably in advance of their age."

In the first few months of their married life Mrs. Bulwer assisted her husband in his literary labours. "I have been," she told a friend, "studying the *Newgate Calendar* to help Edward with 'Paul Clifford.'" But the honeymoon was barely ended before Bulwer's absences in London became frequent and his conduct towards his wife grew violent. They went their own ways, till the discovery of her husband's infidelity led to a final rupture between them in 1836. The letter which Mrs. Bulwer wrote to her husband upon the subject is at once pathetic and dignified.

We pass over the details of the next few years. This portion of the memoir is filled with accounts of the hardships and trials of Lady Lytton's life, stinted of money, watched, she asserts, by spies, and separated from her children. Two points of literary interest may be noted. In 1848 Lady Lytton charges her husband with murdering her daughter, whose fatal illness was primarily due to "the life of hard labour she led to promote her father's ill-gotten and quacky literary reputation as a German scholar (*he not knowing one word of that language*)."¹ The other point is a charge of literary plagiarism against Lord Lytton. Sir Charles Napier "wrote an historical novel called 'Harold,' and sent it to Colbourne [sic], who wanted to publish it with the author's name. This Sir Charles would not agree to, and could never get back his MS." But from it Lady Lytton declares was derived her husband's romance of that name.

Of the fact whether Bulwer knew German or not his wife could have no knowledge twelve years after their separation. Again, the wholesale charge of plagiarism is quite unfounded. Colburn returned the MS. after a few months, and Sir W. Napier published it some years after his brother's death, and certainly it affords no reason for accusing Lord Lytton of borrowing. Yet both these charges are made in letters of which Lady Lytton kept copies, and which were, therefore, deliberate compositions.

These two points serve to illustrate a conspicuous feature in "the memoir," namely, the recklessness of Lady Lytton's statements. In her vindication of her heroine Miss Devey has overshot the mark. She relies implicitly on Lady Lytton's own evidence as given in her diaries, letters, or an autobiographical and unpublished MS. called 'Nemesis.' No impartial person can fail to see that much of this evidence is extremely high-coloured. Even in her calmer moments Lady Lytton

could not refrain from caricature, and when her passions are violently agitated she is not, to say the least, a trustworthy witness. It is incredible that Lord Lytton was the infamous, unmitigated scoundrel, devoid of all scruple, honour, or humanity, that he is here represented to have been. A more sober statement would have served Lady Lytton's cause more effectively, and would, we believe, have approximated more closely to the truth.

NOVELS OF THE WEEK.

Thyrsa. By George Gissing. 3 vols. (Smith, Elder & Co.)

Glow-worm Tales. By James Payn. 3 vols. (Chatto & Windus.)

From Heather Hills. By Mrs. J. Hartley Perks. 2 vols. (Hurst & Blackett.)

The Shaving of Shagpat; and Farina. By George Meredith. (Chapman & Hall.)

THERE is much more of a plot in 'Thyrsa' than there was in Mr. Gissing's last story, 'Demos.' The plan of one is not altogether dissimilar from the plan of the other: we have in each an enthusiastic man attempting for himself and others to work out the higher life under unfavourable circumstances, and in both cases the cares or joys of the world prevent the growth of the good seed. In addition Mr. Gissing has repeated one or two of his old characters, and has perhaps drawn unconsciously from Arthur Donnithorne and his humble friend Adam. Be this as it may, he has been conscientious over his work, and has written a very good story indeed. That is to say, the plot, though elaborate, is consistent and well proportioned; his heroine and most of her friends are distinct persons, animated by thoroughly natural feelings; and his effects are produced in a perfectly legitimate manner. Thyrsa Trent is a child of nature sadly out of her element in the narrow streets of Lambeth; she beats herself against her bars, and receives more than one ugly bruise. As a matter of fact, every one of Mr. Gissing's characters receives ugly bruises; not one escapes without painful experiences and sobering chastisements. The three volumes are full of disillusionments, and many readers will consider some of the incidents needlessly sombre; but in power and pathetic treatment the novel is above the average.

In his 'Glow-worm Tales' Mr. James Payn is for once disappointing. The volumes contain plenty of matter, thirty-five stories, but that is all that can be said for them. The stories have appeared in various magazines, where they may have served their purpose; but they were not worth collecting. Most of them might have been written by an imitator of Mr. Payn: they are full of his characteristic style of joke; they have an air of vivacity and a dash of vulgarity; the real Mr. Payn would, one fancies, have added a good deal that was fresh and sparkling, and would not have been content to repeat so many of his own old jokes, and so many others that have become historical. An ungrammatical couplet on the title-page explains how the tales are like glow-worms. They are alleged to be mild, inoffensive things, with light and point, but without stings. As to the light and point, most of them do not come up to the description, which is otherwise correct. On

the whole, they are the sort of stories which are said to be suitable for seaside reading—a condition under which people are supposed to be easily contented.

'From Heather Hills' is the work of a writer whose knowledge of the world is not equal to her sympathy for humanity. Mrs. Perks writes with intelligent appreciation of the delights of Scotch scenery, and the conversation between the old laird and his Calvinistic sister, and the shrewd sayings of Betty, their privileged retainer, are excellent in their way. But there our praise must end. The portraiture of the remaining characters is distorted by a strange inversion of the *rôles* of the sexes. Lord Erinwood and Maurice Strachan are terrible milkops, genteel to the verge of euphemism in their discourse, and painfully prone to emotional outbursts. All the manliness in the book is absorbed by the heroine. It is she who dilates—and at great length—on the pleasures of the chase; talks mild slang, to the consternation of her aristocratic relations; and confronts the midnight assassins chartered by Lord Erinwood's Irish tenants to pistol that inoffensive peer. The last-named episode is truly transpontine, especially where Margaret lays stress upon the fact that their intended victim was about to be married on the morrow to a girl far more beautiful than herself. It is needless to add that the villains are converted by so potent an argument. Indeed, Mrs. Perks has a genius for eliminating the element of the disagreeable. Lord Erinwood is entrapped into marrying the bad, but beautiful Mlle. Norma Novello, the possessor, as any intelligent reader will at once have foretold, of a rich and glorious contralto voice. But this lady's sovereign disregard for the ordinary rules observed by railway travellers, assisted by the intervention of a locomotive, fortunately enables her husband to return from his wedding tour a widower, while a consumptive tendency, and the consequent need of a residence in the Antipodes, conveniently removes his only other rival, a conscientious, but uncouth young Scotch doctor. There is the greatest inequality in the dialogue of Mrs. Perks's novel. The sparring of the village wits is admirable. The conversations of the fashionable and aristocratic personages whom we encounter in her pages are, on the other hand, stilted and unnatural. Thus, a popular preacher whom the heroine meets in the Row remarks to her, "Always the same, dear Miss Dalrymple. The world I trust will not spoil so sweet a flower." Mrs. Perks should never have shifted the scene from her Heather Hills to Mayfair. Her forte is in delineating rural life, and in that line she is capable of doing good work.

With the reprint of 'The Shaving of Shagpat' the new edition of Mr. George Meredith's novels is more or less completed, and the work of one of the great masters in fiction is brought at last within reach of the general public. Whether or not the publishers are wise to stop at this point—whether or not there are not enough of Mr. Meredith's novelettes to equip an eleventh volume—is a question that need not here be debated. What is certain is that here are ten volumes of fiction most remarkable of their kind; full—too full, perhaps—of wit and novelty and intellectual energy, and abounding in such achieve-

ments in characterization and such presentations of emotion as are almost unique in art. Of course it was right and fitting to reprint 'The Shaving of Shagpat,' "Arabian Entertainment" though it be, beside such masterpieces of pure comedy as 'The Egoist' and 'Evan Harrington,' and such admirable essays in tragic romance as 'Rhoda Fleming' and 'Richard Feverel.' It is very "conceited," no doubt; and it is certainly too long. But the brilliancy of it, the invention, the freshness and gallantry and spirit, are almost bewildering; while for the humour, it rises at a certain point, the shearing of the Identical, to an altitude that is nothing short of heroic. With 'Farina' we could well have dispensed. It is not good Meredith: one reads it and is done with it, which is a way one has with no other of this distinguished writer's works. Here it is, however, and that should be enough. Mr. Meredith has so willed it, and if 'Farina' does nothing else, it at least completes the present new edition—the first, we hope, of many.

OUR LIBRARY TABLE.

Two books which describe the life of wanderers on the face of the earth reach us together. The one is published by Messrs. Ward & Downey under the title of *Three Years of a Wanderer's Life*, by Mr. John F. Keane. It is written in wretched English, but is an amusing book of rough travel in all parts of the world, chiefly in the nature of the adventures of a seaman. The other, which is published by Messrs. Smith & Elder, under the title of *The Western Avernus; or, Toil and Travel in Further North America*, is by Mr. Morley Roberts. It is as different from 'Three Years of a Wanderer's Life' as any one book can be from another, although it is also, as we have said, a record of wandering in wild countries. Mr. Roberts is not amusing; he does not write bad English; he writes, indeed, like a gentleman, and describes the strange life of an Englishman thrown among the wild men of the West and gaining a precarious livelihood by the strangest of means. While, however, we gain from the book of Mr. Morley Roberts a high and a pleasant opinion of himself, we are bound to say that we find his work very heavy reading, and that we doubt whether it will be widely popular.

FROM Messrs. Ward & Downey we receive *In Russian and French Prisons*, by Prince Kropotkin. The part of the work which is concerned with French prisons, and the philosophical discussions at the end as to whether prisons are necessary at all, will not be the portions of Prince Kropotkin's book which will be the most eagerly read. His account of the treatment of prisoners in Russia, although not entirely new, for he himself has written upon the same subject several times, is nevertheless sufficiently startling to attract many to his pages. He writes pleasantly enough, considering the painful character of the subjects that are discussed, and upon such questions as that of the torture of political prisoners to extort evidence as to their accomplices does not appear to run into exaggeration. Serious doubts are raised by this work as to the propriety of surrendering prisoners to Russia, as we have lately consented to do by an extradition treaty. We refuse to surrender prisoners to the Chinese unless we obtain full security that torture shall not be inflicted; but we fear that it is impossible to contend that there exists absolute certainty in the case of persons handed over to the Government of Russia. It is a curious fact that Prince Kropotkin's start in life was when, being a lieutenant of Cossacks, he was appointed secretary to a prison commission in Siberia, little thinking doubtless at that time that the

greater portion of his years would be passed in gaol.

A CHINESE romance, supposed to be written by a Chinaman, is undoubtedly a novelty, and therefore *The Loveliest Wang*, by the Hon. Lewis Wingfield (Bristol, Arrowsmith), deserves a word of commendation. The story, too, contains a considerable amount of humour, and Mr. Wingfield has resisted the temptation which has often beset him of filling his pages with information. The temptation must have been very strong, as the story seems to have been written while recollections of travel in China were quite fresh in the writer's mind. Many bits of description not at all too long are very graphically written.

FROM Messrs. Sonnenschein we have received *Commonsense Socialism*, by N. Kempner, a work in which there is a good deal of thought, but which will also not find a wide circle of readers. The author does not seem provided by his reading with a sufficient basis of knowledge to make it likely that his writing will be profitable. For example, he criticizes in some length and detail the Population Theory of Malthus; but after carefully reading his chapter we cannot profess to understand him, and are left with an uneasy feeling that perhaps he himself has hardly sufficiently studied the subject upon which he writes.

A WORK of a very different kind, but one which will be of more practical utility, is *Villa Gardening*, by Mr. Edward Hobday, published by Messrs. Macmillan & Co. As far as we have tested this little volume we have found it sound and useful. The book is strongest where it will probably be most valuable, namely, upon vegetable gardening and vegetable forcing, and upon the monthly calendar of work; on the other hand, the first few chapters with regard to ornamental gardening and plant culture under glass are a little thin, and will not replace the special works upon these subjects.

COL. GRANT'S *Life of Samuel Johnson*, in Mr. Scott's series of "Great Writers," is one of those concise summaries that can be made only by a writer thoroughly familiar with his subject. There is nobody whose knowledge of the details of English literary history from 1700 to 1780 can vie with Col. Grant's, and, even in such a well-worn field as the life of Johnson, he has been able to produce one or two additional particulars, such as that Savage's acquaintance with Johnson must have begun at an earlier date than is commonly supposed. The only faulty point in the little book is an occasional weakness in its literary judgments, such as the opinion expressed of Collins. An admirable bibliography by Mr. Anderson adds to the value of Col. Grant's excellent monograph.

WE have various new editions on our table. Mr. Scott has added to his wonderfully cheap "Canterbury Poets" a selection from *The Poetical Works of Alexander Pope*, with an introduction by Mr. Hogben, sensible, but not well written; to his "Camelot Series" *The Meditations of Marcus Aurelius* in Jeremy Collier's translation, corrected and annotated by Miss A. Zimmerman.—Delightful reprints of *Paradise Lost* and Edgar Allan Poe's poems have been issued by Messrs. Routledge in their "Pocket Library," and they have added *Eugene Aram* and *Ernest Maltravers* to their neat edition of Lord Lytton's novels; while in their "National Library" Messrs. Cassell are trying a series of bold experiments, reprinting works by Thomas Lodge the Elizabethan, by Raleigh, Landor, T. L. Peacock, and Mr. Coventry Patmore, besides plays of Shakespeare and essays by Macaulay.

FROM Paris we receive *L'Inde Anglaise: son Etat Actuel, son Avenir*, by M. J. Barthélémy-Saint Hilaire, published by MM. Perrin & Co., a work the forthcoming appearance of which we announced some time ago in our "Literary Gossip." The distinguished writer thinks that

Russia is so strong that even England, Germany, and Austria together will not be able to hold her in check. He believes the conflict between England and Russia for India, and that between the central powers and Russia for European civilization, to be alike inevitable, and he regards the result as doubtful. M. Barthélémy-Saint Hilaire has taken a wonderful amount of pains to present to the French public a full and accurate view of the British position in India, and we need hardly say that this view is very friendly to the British power. We have noticed but one error, and that a slight one, namely, in the note to p. 181, where the author appears to think that the Catholic missions in India are doing less than those of the Anglican Church and other Protestant bodies. We can assure him that this is not the case, and that the progress of the Jesuit missions in South India is extraordinary.

ANOTHER French work which reaches us is *L'Égalité des Sexes en Angleterre*, by M. Félix Remo, published at the office of the *Nouvelle Revue*. We believe that the author is one of the four gentlemen who, with Madame Adam, contributed towards the works which bear the name of Paul Vasilii. It is not generally known, perhaps, that while Madame Adam herself was the Vasilii of Berlin and Vienna, three or four gentlemen have taken part in the production of the books on Petersburg, Madrid, London, and Rome. The volume now before us is well intended and fairly interesting. There are a good many errors in it, some of which appear to be the author's, and some to be owing to non-correction of the press. Mr. Bright is described as "Sir J. Bright," or rather we think that it is Mr. Jacob Bright who is so described—in which case the author not only improperly uses the knightly prefix, but also is unaware of the fact that Mr. John Bright is opposed to women's suffrage, but has a brother who is favourable to it. In one title we find the words "Englisch" and "rewiev"; at p. 224 a lady's husband is described as being a "meedhant," which possibly may be meant for merchant. There are, however, no very serious mistakes in M. Remo's book. At p. 31 he tells us that the guardians are a branch of the vestries. To begin with, by putting in the vestries M. Remo appears to limit his consideration to the metropolis, because we gather from his book that he has never heard of the country vestries; but even in London, as we must point out to him, the guardians are separately elected, by a different franchise, with different conditions of qualification, and have no conceivable connexion with the vestries, except that in some cases, where they make all the rates under local acts, they have to hand over money to the other body. At p. 36 Mr. Chamberlain is described as the Home Secretary, which he, of course, never was; and he is quoted as using very strong language in favour of women's suffrage, which must surely have been a very great many years ago. We are glad to find that M. Remo in writing of the women's trades unions pays a just tribute to the memory of Mrs. Paterson, the founder of the Women's Protective and Provident League.

WE have on our table *The Monarch of Dreams*, by T. W. Higginson (Trübner).—*The Shan Vocht*, by J. Murphy (Dublin, Forster).—*Lover and Lord*, by the Author of 'Peggy' (Stevens).—*Ruthven's Wrecks*, by R. Greville-Williams (Bristol, Arrowsmith).—*Literary Salad*, by Rose Porter (Chicago, The Interstate Publishing Company).—*From Death to Life*, by Charles Kingsley (Macmillan).—*Spiritual Dynamics*, by John M. Munro (Gardner).—*The Hidden Word*, by T. B. Dover (Sonnenschein).—*Abridged Grammar of Volapük*, by Prof. Kerckhoff, adapted by X. Dornbusch (Hachette).—*Studii di Antica Letteratura Cristiana*, by A. Chiappelli (Turin, Loescher).—and *Encyclopædie der Naturwissenschaften*, Parts 39, 40, 41, and 50, by Prof. W. Förster and Dr. A. Kenngott (Williams & Norgate). Among New Editions

we have *The Perfect Way*, by Anna B. Kingsford and E. Maitland (Field & Tuer).—*The Child's Bible Expositor*, by S. E. Scholes (Heywood).—*Vestiges of the Natural History of Creation*, by R. Chambers (Routledge).—Isaac Bickerstaff, *Papers from Steele's Tatler* (Cassell).—*Sermons on Evil-Speaking*, by I. Barrow, D.D. (Cassell).—*The Natural History of Selborne*, by the Rev. G. White, 2 vols. (Cassell).—*The Hunchback and The Love-Chase*, by J. S. Knowles (Cassell).—*The Golden Legend*, by H. W. Longfellow, with Notes by S. A. Bent (Boston, U.S., Houghton).—*Local Examination History*, by R. S. Pringle, L.L.D. (Heywood),—and *Geography Made Easy*, by J. Gibson (Relfe Brothers).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Armitage's (Rev. W.) Sketches of Church and State in the First Eight Centuries, cr. 8vo. 5/- cl.

Beecher's (H. W.) Last Sermons in Plymouth Church, Brooklyn, since his Return from England, October, 1886, 3/- cl. Inglis' (Rev. J. McD.) Precious Fruit, or the Fruit of the Spirit, cr. 8vo. 2/- cl.

Meyer's (Rev. F. B.) Israel, a Prince with God, the Story of Jacob Retold, cr. 8vo. 3/- cl.

Newberry's (T.) The Tabernacle and the Temple, 10/- cl.

Ottley's (E. B.) Rational Aspects of some Revealed Truths, 5/- cl.

Sadler's (Rev. M. F.) The Acts of the Apostles, cr. 8vo. 7/- cl.

Law.

Browne's (R. G. M.) Admiralty Procedure against Merchant Ships and Cargoes, &c., 8vo. 10/- cl.

Seale's (M. W.) Digest of Reported Cases in the Courts of the Cape of Good Hope from 1850, 8vo. 12/- cl.

Poetry and the Drama.

Brown's (R.) A Trilogy of the Life to Come, and other Poems, 12mo. 2/- cl.

Brown's (T. E.) The Doctor, and other Poems, 12mo. 6/- cl.

Cham's (L. O.) Verona, and other Poems, 12mo. 5/- cl.

Falconer's (W.) The Shipwreck, a Poem, illustrated, 3/- cl.

Gems of National Poetry, compiled, &c., by Mrs. Valentine, cr. 8vo. 3/- cl. (The Albion Poets.)

Reader's (The) Shakespeare, Shakespeare's Works, Vol. 8: Tragedies, Vol. 3, cr. 8vo. 6/- cl.

Wood's (E.) Poems, 12mo. 3/- cl.

Music.

Fleming's (J. M.) Easy Legato Studies for the Violin, 3/- cl.

History and Biography.

Admissions to Gonville and Caius College, March, 1553-9, to January, 1678-9, edited by J. and S. C. Venn, 8vo. 10/- cl.

Colet's (J.) Life, by J. H. Lupton, 8vo. 12/- cl.

Lottie's (Rev. W. J.) Windsor Castle, Description of the Park, &c., illustrated, cr. 8vo. 6/- cl. (Jubilee Edition.)

Longfellow (H. W.) Final Memorials of, edited by Samuel Longfellow, 8vo. 14/- cl.

Mohr (J. and M.) Letters and Recollections of, by M. C. M. Simpson, 8vo. 15/- cl.

Preston's (T.) Jubilee Jottings, the Jubiles of George III., October 25th, 1809, a Record of the Festivities, &c., 14/- cl.

Rothschilds (The), the Financial Rulers of Nations, by J. Reeves, cr. 8vo. 7/- cl.

Shaw-Lefevere's (Right Hon. G.) Peel and O'Connell, a Review of the Irish Policy of Parliament, 8vo. 10/- cl.

Geography and Travel.

Bagot's (A. G.) Shooting and Yachting in the Mediterranean, cr. 8vo. 5/- cl.

Francis's (F.) Saddle and Moccassin, 8vo. 12/- cl.

Kane's (Prof. A. H.) Eastern Geography, cr. 8vo. 5/- cl.

Philipps's Handy Volume Atlas of the World, 18mo. 3/- cl.

Philately.

Herodotus VIII., 1-90, Artemisium and Salamis, with Introduction and Notes by E. S. Shuckburgh, 12mo. 3/- cl.

(Pitt Press Series.)

Ovidii (P.) Nasonis Epistolaram ex Ponto Liber Primus, Introduction and Notes by C. H. Keene, cr. 8vo. 3/- cl.

Sand's (G.) Les Mâltes Moasites, 12mo. 2/- cl.

Science.

Hay's (W. D.) Fungus-Hunter's Guide, cr. 8vo. 3/- cl.

Heath's (R. S.) Treatise on Geometrical Optics, 8vo. 12/- cl.

Heating's (G. S.) Our Dogs and their Diseases, cr. 8vo. 3/- cl.

Hutton's (W. S.) Practical Engineer's Handbook, illus. 18/- cl.

Eccles's (E.) The British Isles, illus. Imp. 8vo. 21/- cl.

Eccles's (E.) The Ocean Atmosphere and Life, Imp. 8vo. 21/- cl.

Smith's (F.) Manual of Veterinary Hygiene, cr. 8vo. 10/- cl.

Warner's (F.) Three Lectures on the Anatomy of Movement, cr. 8vo. 4/- cl.

General Literature.

Copyright, National and International, by a Publisher, new edition, 8vo. 2/- cl.

Damant's (M.) Peggy Thornhill, a Tale of the Irish Rebellion, cr. 8vo. 7/- cl.

Dickens's (C.) Bleak House, Cabinet Edition, 2 vols. 12mo. 3/- cl.

Dostoevsky's (F.) Prison Life in Siberia, cr. 8vo. 6/- cl.

Götz's (Lieut.-Col. Baron von der) The Nation in Arms, 15/- cl.

Lang's (S.) A Modern Zoroastrian, 8vo. 10/- cl.

Macaulay's (J. R.) The Story of a Shell, a Romance of the Sea, cheap edition, 2/- cl.

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Notley's (F. E. M.) Red Riding Hood, 12mo. 2/- cl.

Our American Cousins and their Political Life, by One of Themselves, illus. 8vo. 5/- cl.

Our Sovereign Lady, by Author of 'English Hearts and English Hands' and by L. E. O. R., 12mo. 2/- cl.

Robinson's (F. W.) The Courting of Mary Smith, cr. 8vo. 5/-

Russell's (W. C.) The Golden Hope, 3 vols. cr. 8vo. 3/- cl.

St. Leger's (J.) Under a Delusion, 2 vols. cr. 8vo. 17/- cl.

Sterry's (J. A.) Cucumber Chronicles, 12mo.

FOREIGN.

Theology.

Corpus Reformatorum, Vol. 61, 12m. Saussaye (Chanteple de la): Lehrbuch der Religionsgeschichte, Vol. 1, 9m.

Fine Art and Archaeology.

La Collection Sabouraud (Monuments de l'Art Grec), publiée par A. Furtwängler, Part 15, 25m. Paris Salon, Vol. 14, 10/-.

History and Biography.

Barine (A.): Portraits de Femmes, 3fr. 50.

Barre-Duparcq (E. de la): Histoire de Henri II., 6fr.

Bertrand (A.) et Ferrier (A.): Ferdinand de Lesseps, 7fr. 50.

Desnoës (G.): Le Chevalier Dorat, 4fr.

Dronart (M.): Le Prince de Bismarck, 3fr. 50.

Hérisson (Comte d'): Le Cabinet Noir, 3fr. 50.

Mazade (C. de): Mémoires du Prince Czartoryski, 2 vols. 15fr. (Œuvres du Cardinal de Retz, éd. par R. Chantelauze, Vol. 6, 7fr. 50.

Geography and Travel.

Mandat Grancey (E. de): Chez Paddy, 4fr.

Meynié (G.): L'Algérie Juive, 3fr. 50.

Philology.

Meyer (A.): De Compositione Theogoniae Hesiodeae, 2m.

Radloff (W.): Die Sprachen der Nördlichen Türkischen Stämme, Div. 1, Part 6, 3m. 70.

General Literature.

Laffitte (P.): Le Paradoxe de l'Égalité, 3fr. 50.

then living I must believe the M.P. to be identical with the knight who was afterwards second Earl of Lindsey.

2. I am at a loss to understand what is the "error" or "shortcoming" which Mr. Henderson claims to have discovered in the eleven lines devoted by the *Quarterly Review* to his article on John Cameron. Attention is there called to the fact that the writer of the article is unacquainted with the life of Cameron in "La France Protestante" and with his letters printed in another French work, and that "in merely copying second-hand the list of Cameron's works, without any personal examination of them, he has fallen into the mistake" there pointed out. Mr. Henderson has not suggested any error in these remarks, but he seems aggrieved at the use of the word "personal." He says that this word is "superfluous," and that "the reviewer might in charity have substituted 'sufficient,' unless he was aware, as, indeed, is the case, that neither the 'Myrothecium' nor the 'Præelectiones' is in the library of the British Museum. If he was aware of this, he ought to have stated it." I utterly fail to understand Mr. Henderson's argument or complaint. Why is "personal" superfluous? Why is "sufficient" a more charitable word? Why ought the reviewer to have stated that the books in question are not in the British Museum? But I am sorry that Mr. Henderson then adopts the *tu quoque* line of argument, and proceeds: "If I were to adopt [the reviewer's] own method and style of criticism, I should, I think, be justified in asserting that without any personal examination of the books, and without inquiring whether it was possible to examine them, he has rebuked me for not examining them."

To this I only reply that an examination of the books of Cameron that are in the British Museum (especially the *Tà owojewa* and those parts of the 'Myrothecium' which are to be found in the 'Criticæ Sacri') will afford ample sufficient evidence of the mistakes noted in the review. But the point on which I have wished to insist in the *Quarterly* is this, that the writer of an article in the 'Dictionary of National Biography' which gives what purports to be a list of the writings of an author is bound, whenever it is possible, personally to examine the books themselves, and when he finds this impossible to state on what authority he gives the titles.

3. In reference to Mr. Henderson's article on Redmond Caron, for which he cites as an authority only "Ware's Works (Harris)," he complains of the statement in the *Quarterly* that "for the compilation of this article not one of the most ordinary books of reference has been referred to," and says that "Ware is one of the most ordinary books of reference." Here I admit that in the case of Irish writers he is correct, and that he has referred to one (but only one) ordinary book of reference. But we do not expect an article in the 'Dictionary of National Biography' to be taken, in a slightly abridged form, merely from one book of reference, however "ordinary" it may be. The 'Biographie Universelle,' the last edition of Moreri, the 'Bibliotheca Grenvilliana,' ought all to have been consulted and laid under contribution, and would each have afforded additional matter of much interest. Mr. Henderson thinks I am wrong in asserting that the article in Moreri is the source from which all subsequent writers have borrowed their accounts of Caron, and suggests that the "mémoires manuscrits" referred to by the editors of Moreri were sent to them by Harris. The hypothesis is ingenious and not impossible. One of the two accounts is clearly based on the other, but as that in Moreri was printed five years before the other, and certainly contains details (which Mr. Henderson seems to have overlooked) not to be found in Harris, I still think that the statement made in the *Quarterly Review* on this point is correct. Mr. Henderson seems aggrieved that I added the word *sic* in parenthesis after giving his re-

ference to "Ware's Works (Harris)." I did not desire to show any disrespect to Mr. Henderson by so doing, but only to indicate that the reviewer was not responsible for this mode of reference. As a matter of personal opinion only, I do not think it the proper mode of referring to an article which is wholly written by Harris, and is inserted in one of his supplementary chapters to a work of Sir James Ware.

In conclusion I desire to acknowledge the courteous manner in which Mr. Henderson speaks of the article in the *Quarterly*, both at the beginning and end of his letter.

THE 'QUARTERLY' REVIEWER.

THE LATE MR. SATCHELL.

MR. A. WALLS writes from Exeter :—

"Your obituary of the late Mr. Satchell contains a reference to the *Angler's Note-Book*, a publication in which he took very great interest, and of which you rightly say, 'The second series is still incomplete.' Permit me to say, in justice to the memory of one whose name should be dear to all lovers of the pleasant literature of angling, that his anxiety to keep faith with the public in the matter of the *Angler's Note-Book* only ceased with life. The last of my long correspondence with him referred to it, and the last scrap of his own handwriting that I possess is the draft of a preface in pencil, almost illegible, and drawn up by him, as will presently be seen, under the influence of strong emotion. At my suggestion he had given instructions to his printer to send me the proofs of articles prepared for the final number, in order that the matter might be arranged for press. 'Write to him for what you require,' he advised me on March 23rd; 'he has been instructed to send you proofs of matter in hand, but whether he will do so, or when he will do so, no man can tell.' I wrote, accordingly; but from that day to this have had no reply. The late Henry Stevens, of Vermont, once told me of a Bible in which David was made to exclaim, 'Printers [Princes] have persecuted me without a cause,' and this, indeed, might have been the cry of my poor friend Thomas Satchell !

"Concerning the *Note-Book*, the intended preface commences thus: 'The injustice, the annoyance, the inconvenience to which our subscribers have been subjected by the delay attending the successive issues of this little book, imperatively demand explanation. The prospectus was issued in the spring of 1884, and the subscriptions obtained did not suffice to pay the cost of this prospectus alone. Prudence would have counselled inaction; but when the printer spoke of wife and children wanting bread, orders were given to proceed. How that printer required us is known to all. Entreaty, expostulation, threats—all failed to move him! However, three years have at last brought the end.'

"These closing words read pathetically now. A few days afterwards he sent me some instructions for dealing with the proofs which the printer had been told to let me have (but which have never come to hand), and said, 'There is a little paper, you will see (by me), on "A New Friend of Izza Walton," whom I have disinterred at Deptford, and another which I wish you would kindly put into form for me, and let the lid of "The Creel" be closed.' These words, almost prophetic in their significance, refer to an *omnium gatherum* of amusing extracts from out-of-the-way books, chiefly contributed out of his own extensive storehouse of miscellaneous reading, which was a leading feature in this little serial. I wrote a few closing lines, and sent them to him. On the 30th of March the rough draft was returned to me with my friend's approval, and the lid of 'The Creel' was closed accordingly by his own hand; for whilst I was waiting and hoping to hear of an improvement in his health (he had written cheerfully on the 23rd of March), the insidious disease (gastric carcinoma) was making progress. On the 13th of April a most touching letter, dictated by him, informed me that he felt his end approaching; and this sad warning was confirmed by the subsequent tidings that he passed very quietly away at seven o'clock on the morning of the 16th, having been quite sensible to within a short time of his death. A noble-minded and chivalrous Englishman this, whose worth in the literary world would have been more publicly recognized had not his modesty prevailed over all his other excellent qualities !

"Whether the *Angler's Note-Book* will be finished as originally intended I know not; and a sense of duty has alone compelled me to offer you this explanation of the shortcomings in connexion with its serial issue—delays which no one regretted more than Mr. Satchell himself, and for which he was certainly not responsible."

THE FALKLAND PEDIGREE AND PATRICK CAREY.

Trenglos, Kenwyn, Truro.

My work on the 'Dies Iræ,' which I have already been more than once allowed to mention in the *Athenæum*, has led my fellow worker and myself to look into the history of Patrick Carey, one of the translators, and of his family so far as the pedigree is concerned. With the editor's kind leave I will record the results.

The pedigree of the earlier Viscounts Falkland appears to have been, till comparatively late years, in much uncertainty. Douglas's 'Scotch Peerage,' edited by Wood, 1813, gives a regular descent from Henry, the first viscount, Lord Lieutenant of Ireland, through Henry (*sic*), the second, killed at Newbury; Henry, the third; Anthony, the fourth; Lucius Henry, the fifth; to Lucius Charles, the sixth viscount, 1730. This descent is repeated in the successive editions of the older 'Debrett's Peerage,' down to the last of 1849, and even in the earlier editions of Sir Bernard Burke's 'Peerage,' down to about 1864. But about that year the pedigree was revised, and, as I am informed by Sir Bernard himself, "carefully verified by Lyon King of Arms"—from, it is to be presumed, Scotch public records. The descent then assumed this form: Henry, the first viscount, Lord Lieutenant; Lucius, the second, killed at Newbury, his son; Lucius, the third, died young, his son; Henry, the fourth, his brother; Anthony, the fifth, his son; Lucius Henry, the sixth, his cousin (son of Edward, son of Patrick, son of the first viscount); Lucius Charles, the seventh, his son, 1730. The later descent is, of course, not doubted, and may be left out. Here we have three points of difference from Douglas: the name of the viscount killed at Newbury, the insertion of the young third viscount, and the descent of the sixth, or, as Douglas calls him, the fifth. The first two are less important, though (1) there is no doubt that the slain Cavalier's name was Lucius, since, as may be seen in the 'Biographia Britannica,' he puts it so himself on the titles of his published works, and, (2) as will afterwards appear, the existence of the third viscount is witnessed by his uncle Patrick; the third is of great importance, but it has been adopted by Mr. Foster and Dr. Mair, the editor of the modern 'Debrett's Peerage,' both very correct genealogists, and on their authority, added to that of Ulster and Lyon, may be accepted. The fact that Viscount Anthony died without issue rests also on the unimpeachable authority of the late Col. Chester ('West. Abbey Reg.', p. 234). No further researches can be made, for the present Lord Falkland has kindly informed me that no unpublished papers of any kind exist.

This brings us to Patrick Carey, our special subject, who till the present century was almost entirely unknown. He was first brought into notice by Sir Walter Scott, who obtained the MSS. of his poems from John Murray, and, after inserting some of them in the *Edinburgh Annual Register* for 1810, published the whole with Murray in 1819 (such is the date given by Lockhart, though my copy has 1820 on a slip printed and pasted in), in a volume called, as was the original, 'Trivial Poems and Triolets,' the former being secular, the latter sacred poems, in all (including a dedication) thirty-seven. It was afterwards found that a few, but only nine, of these poems, not including any sacred ones, had been published before in 1771, by the same firm, under the name of 'Poems from a MS. written in the Time of Oliver Cromwell'; and on the title of the British Museum copy is written, "The MS. came from a collection in the possession of one Revd. Pierrepont Crompt." This may be a false name—it has something of that air about it; on the other hand, the fact that the name Pierrepont, or Pierrepont, appears again in the person of the eleventh viscount may possibly show some connexion with the Careys. The publication was

reviewed in the *Gentleman's Magazine*, xli. 325; the MS. was probably the same which Scott afterwards used, and Scott makes the same statement as to its ownership in a note to 'Woodstock,' chap. xxxi., when he had ascertained Carey's identity. "He has been overlooked," Scott says, "even by genealogists"—Douglas, for instance, as has been seen. Scott also calls the Cavalier viscount Henry, and Douglas was doubtless his authority. See also Lockhart's 'Life of Scott,' iii. 31, ed. 1837. Carey's latest memoir is that in Mr. Leslie Stephen's new dictionary, to which I can make one or two additions from Roman Catholic and other sources.

The first viscount had, according to the later pedigrees already mentioned—I actually quote from Burke's 'Peerage'—eleven children, five sons and six daughters. The daughters were Catherine, married James, second Earl of Home; Victoria, married first Sir William Uvedale and secondly Bartholomew Price, of Linlithgow; Anne, Elizabeth, Lucy, and Mary, all Benedictine nuns at Cambrai. The sons were Lucius, second viscount; Laurence, killed at Swords, 1642; Edward, died young; "a son called Father Placid"; and Patrick; of the two latter of whom I now speak particularly. Their seniority seems to be wrongly given, and Father Placid's name of baptism (this of course being one in religion) appears from Weldon's 'Chronological Notes of English Catholics' and Gillow's 'Catholic Bibliography' to have been Henry. Patrick is universally stated to have been born in Ireland during his father's lieutenancy, 1622–1629, from which fact he, of course, took his name; and probably Henry was so too; but I have endeavoured without success to find their baptismal register. There are no registers of baptisms (which, indeed, were and are very rarely performed there) in the Chapel Royal at Dublin; and those of St. Werburgh's, in which parish the Castle lies, do not exist before 1704. This information I owe to the kindness of Sir Bernard Burke, Dean Dickinson, and Dr. Hughes of St. Werburgh's.

The Lord Lieutenant and his eldest son the Cavalier belonged to the Anglican Church, but Lady Falkland (Elizabeth, daughter and heiress of Chief Baron Sir Laurence Tanfield) to that of Rome, which she had joined at nineteen, though not openly professing it till 1625, when she separated from her husband and left Dublin. This may rest on the authority of the lives of Lady Falkland by R. Simpson, 1861, and Lady G. Fullerton, 1873; and it was probably after the death of the Lord Lieutenant in 1633 that Lady Falkland's influence became strongest for the conversion of her family. An important passage in Clarendon's character of the Cavalier viscount ('Hist. Rev.', iv. 229, ed. 1839, 12mo.) throws light upon this matter, stating that Lord Falkland's "charity towards them [Roman Catholics] was much lessened, and any correspondence with them quite declined, when by sinister arts they had corrupted his two younger brothers, being both children, and stolen them from his house, and transported them beyond seas, and perverted his sisters." It is clear from the expression "from his house" that this was after their father's death; from a letter of Patrick's own to Clarendon ('State Papers,' ii. 535), which will have to be mentioned again, it is also clear that it cannot have been later than 1635; and as he is first found at Rome in 1638, 1635 was probably the year. The letter is from Brussels, dated March 18th, 1650, and says (showing, by the way, the source of Clarendon's phrases in the 'History'): "Being made of my mother's religion (for I knew no distinction but that my mother was of that and my father of this), that I might continue in it and be taught what it was, I was stolen into France, and after a stay of three years transported into Italy, where I lived twelve." Patrick at this time cannot have been more than thirteen years old, and Henry was probably younger; more likely this is an over-statement. They were or had

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been under the tuition of the notorious William Chillingworth, who had himself been a Roman Catholic in 1631. Whether as such he had anything to do with their conversion to Romanism cannot be told; but he is said to have endeavoured to reconvert them to Anglicanism. In France, after passing through Rouen and spending a time in Paris, they appear to have been placed in the English College at Douay, where Henry remained and became a monk as Father Placid; Gillow states that he died in 1653, when he was serving as secretary, but no more is known of him. Patrick was in Rome in 1638, dining, as the "pilgrim-book" says, in the English College there in company with John Milton; he dines again in 1643; in 1646 in company with Richard Crashaw, another translator of the 'Dies Irae' (perhaps it was Crashaw who put Carey on the task); for the last time in 1647. Meanwhile John Evelyn gives us another notice of him in the 'Diary' for November 4th, 1644 (Bicker's ed., i. 117): "I was especially recommended to Father John, a Benedictine monk and Superior of the Order for the English College at Douay; a person of singular learning, religion, and humanity; also to Mr. Patrick Cary, an abbot, brother to our learned Lord Falkland, a witty young priest, who afterwards came over to our Church." We may possibly gather from this that Carey's connexion with Douay was kept up, though Evelyn was of course wrong, as will soon be seen, in calling him a priest.

All this while Carey's income had been a small pension from Queen Henrietta Maria of England, an abbey and priory in commendam, and certain charges on other benefices, granted by Urban VIII. (Pope 1623-44), on which, as his already quoted letter to Clarendon says, "he subsisted well"; but the letter, which is indeed our chief authority all along, goes on to show us that this income was afterwards lost. The loss of the royal pension is easily accounted for by the poor queen's own misfortunes, and that of the ecclesiastical posts seems also partly explained, though not altogether, by the letter. "A friend," he proceeded, "is trying to get me a canonry now vacant of 200l. a year, whereby I might live and yet not be obliged to take orders (a thing I am less willing to do since my poor nephew Falkland's death) or to bind myself." The death he spoke of was that of Lucius, third viscount, who had died young the year before, in 1649, and been succeeded by his only brother, Henry, fourth viscount; Carey himself was therefore now heir presumptive. The upshot of the letter was that if Clarendon could not help him he must enter a convent. Clarendon, though he answered pleasantly, could not, or did not, help him; he advised waiting the course of events, quite likely referring to a possibility that Carey might shortly succeed as fifth viscount. The canonry, however, also apparently failed Carey, and he accordingly returned to a monastic life at Douay with his friend Father John, the Superior, and his brother Father Placid.

Here, however (see note in 'State Papers' on the quoted letter), he remained for less than a year, his health not standing the discipline, and he returned to England in 1651 in hopes to obtain a pension from his relatives. Again he failed. His mother and brothers, except Father Placid, had long been dead; his sisters had made Scotch, probably Presbyterian, marriages; his nephew Lord Falkland was a minor and doubtless in the hands of his guardians; he therefore renewed his application to Clarendon, at the time (1649-51) ambassador to Spain, this time for military work in that country. Clarendon again advised delay, not helping him in this or any other way, and poor Carey solaced himself with, and perhaps procured some slight profit from, his 'Trivial Poems and Triolets,' "written in obedience to Mrs. Tomkin's commands." Who Mrs. Tomkin was we know not; but it is clear that the whole contents of the volume were not written for her, at least not at this time. Some,

at any rate, of the triolets or sacred poems (though they are dated from "Warneford, 1651") were written the year before in his cell at Douay (see pp. 43, 46 of Scott's ed.), where also, if not sooner, he revised the MS. life of his mother by one of his sisters, now preserved in the Imperial Archives at Lille. "Warneford" was Warnford, near Southampton, where the Rector tells me that Patrick's brother Lord Falkland then lived and wrote at a house now called Warnford Park, and that a "Memento Mori stone" exists to the latter's name.

All writers, even the new memoir in the 'Dictionary of National Biography,' have here dropped Carey's history, stating that no more is known of him; but in Thurloe's papers in the Bodleian, ii. 503, there is a letter from the Royalist John Ashburnham which fixes his death to about a year after this time. The letter is quoted in *Notes and Queries*, First Series, x. 172, and is as follows, dated November 27th, 1652:—

"What you find in Mr. Harvey his letter concerning Mr. Patrick Carey (the late Lord Falkland's brother) is at the least but the just character that is due to him. And though I have not the presumption to add anything to what Mr. Harvey takes upon [sic] to speak to, yet I may say that greater merit was not in any man than in his brother, nor was any man more obliged to him than was myself; insomuch that if there were any occasion for me to serve his memory, I would readily hazard my life for it. By this you may see how much I am concerned in anything that relates to my dead friend."

This letter is not very clear, but there can hardly be a doubt—I think there is none—that "my dead friend" refers to Carey. It must be either he or Lord Falkland, and the latter, who had been dead since 1643, is all but impossible; we shall not, therefore, be far wrong in dating Carey's death in 1652. He had been, we have seen, in bad health, and his total disappearance is thus accounted for.

If Carey did, as Evelyn said, return to the Church of England, it must have been during this last year of his life, but there seems no reason to suppose so. The chief, if not the only evidence to be gained from his poems on his religious opinions is this stanza (p. 15, Scott's edition):—

Our Church still flourishing w' had seen
If th' holy write had ever beene
Kept out of lay-men's reach;
But when 'twas English'd men halfe-witted,
Nay, woemen too, would be permitted
T' expound all texts and preach.

From this Scott drew the inference that Carey was a Roman Catholic; it seems a sound one, and if the words "when 'twas English'd" are considered the only one. If they were absent the evils mentioned of unauthorized preaching might indeed be taken as the cause of the bad state of "our Church," which would then be the Church of England; but their presence shows Carey's real complaint, and therefore that "our Church" is the Roman Church, the unauthorized preaching being mentioned as an incident. It is no doubt true that in the Scriptural mottoes to the 'Triolets' Carey sometimes, though not always, uses the Authorized Version, but this is not much evidence against the former; he may have done it to please his patroness, Mrs. Tomkin.

Of the time, place, or manner of Carey's marriage nothing is yet known, but since when he writes to Clarendon in 1650 he contemplates the possibility of taking Holy Orders, he must then have been a widower, if not still a bachelor, for it is, of course, possible he may have married in the last year of his life. Perhaps it is most likely that he did so, since his wife was an Englishwoman, and he had not, so far as is known, been in England since his childhood; since also he seems to have had but one child. His wife was Susan, daughter of Francis Uvedale, doubtless of the same family with his sister's husband; was she the Susan whose "head is full of rattle" in the curious poem where he numbers up his loves for thirty ladies of fifteen different Christian names? Their only

issue was Edward Carey, styled "of Caldicote," who married Anne, daughter of Charles, Lord Lucas, and was father of Lucius Henry, sixth viscount; this last was born 1687, a date which agrees well with that here supposed for Carey's marriage. Fourth in descent from Lucius is the present viscount.

Such was the somewhat unhappy life and premature death—for he could have barely thirty—of the Hon. Patrick Carey.

C. F. S. WARREN, M.A.

Literary Gossip.

MESSRS. WARD, LOCK & CO. will shortly publish a new work by Sir Edward Watkin, Bart., M.P., entitled 'Canada and the United States: Recollections 1851 to 1886.'

SIR RICHARD TEMPLE is writing for the July number of the *Asiatic Quarterly Review* a paper describing the chief political events and the material progress of India during the fifty years of the Queen's reign. Prof. Arminius Vambery will also contribute an article on the Central Asian Question to the same periodical.

MR. GEORGE BANCROFT is at present visiting Tennessee, where he is collecting materials for a history of the life and times of President Polk.

MISS R. JACKSON writes from 101, Tulse Hill, S.W.:—

"I shall be very greatly obliged if you will allow me through the *Athenæum* to beg for any information as to Mrs. Ann Radcliffe's life and correspondence. I shall be specially grateful for the loan of original letters from or to her. The greatest care will be taken of all MSS. entrusted to me, and their prompt return is guaranteed."

THE number of books copyrighted in the United States last year was 11,124, as against 2,076 in 1880. So says "T. W. H." in *Harper's Bazar*, an accurate writer; but we should like to know whether the number for 1886 (more than twice that of English copyrights in the same year) is exclusive of works produced on this side of the Atlantic.

THE last volume of the great printed catalogue of the library of Trinity College, Dublin, which has been so many years in preparation, is now nearly through the press. The first volume (letters A and B) appeared in 1864.

THE fourth and concluding volume of Halkett and Laing's 'Dictionary of the Anonymous and Pseudonymous Literature of Great Britain' will appear in a week or so.

MISS FRANCES ELLEN COLENSO, whose death at Ventnor is announced, was joint author with Col. Edward Durnford of the 'History of the Zulu War.' She contributed the political chapters, while he wrote the military narrative. More recently she published a work entitled 'The Ruin of Zululand'; and at the time of her fatal illness she was proposing to edit a number of her father's letters. Her premature death will be greatly lamented by the Zulus, to whom, as Bishop Colenso's second daughter, she was well known.

AN exhibition—supplementary to that in the Albert Hall—of documents illustrating Anglo-Jewish history will be held at the Record Office next week.

THE subscription for buying Milton's cottage at Chalfont St. Giles amounts already

to about 140*l.* Fully 400*l.* are required. Subscriptions may be sent to the Rector.

MR. MAUNDE THOMPSON's lectures at Oxford on Latin palaeography promise well. The first, delivered on Tuesday last, was attended by some fifty or sixty graduates and undergraduates; amongst them the Regius Professor of Divinity, the Principal of St. Edmund Hall, Profs. Sanday and Napier, the Bodleian Librarian, and Mr. F. Madan, the sub-librarian, who is engaged upon the Catalogue of Latin MSS.

THE Welsh University Colleges have appealed to the Senate of London University to include Welsh amongst the languages which may be offered by candidates on matriculation; but the authorities have not thought fit to comply with the request.

DR. B. W. RICHARDSON's Life of Mr. E. Chadwick, C.B., is completed and will be published in a few days.

In the instalment of the Thackeray letters which will appear in *Scribner's Magazine* for June a letter filling several pages is given in facsimile; and there are some reproductions of the novelist's drawings. This number of the magazine will also contain a short story by Mrs. R. L. Stevenson.

MISS BISHOP, of the Oxford High School for Girls, has been asked to become Principal of the Holloway College at Egham.

THE sum paid Walt Whitman for his lecture in New York on the death of Lincoln was raised to the amount of six hundred dollars—the same as that paid at Philadelphia—by the generosity of Mr. Andrew Carnegie. The pension which it was proposed in Congress to give him has never been awarded to Mr. Whitman, and he is still dependent, in a great measure, on the assistance of his admirers.

THE death is announced from Paris of the Prussian historian Alfred v. Reumont at the age of seventy-nine. He was bred a diplomatist, beginning his career at Florence; and he was the Prussian Chargé d'Affaires at Rome in 1848, and followed the Pope to Gaeta. He was afterwards sent back to Florence, and took advantage of the disappearance of the grand duchy in consequence of the events of 1859 to retire. Both before and after this period he was indefatigable as a writer, producing histories of Tuscany and Rome, and biographies of Cellini, Ganganelli, the Countess of Albany, and Lorenzo de' Medici, besides various other works. A careful and conscientious inquirer, he unfortunately, like too many of his countrymen, did not possess the gift of style.

THE automatic machines introduced of late over here for vending sweetmeats, post-cards, matches, and cigarettes are being used by the *Courrier de Lyon* for the sale of that paper. The scheme has proved successful, and promises to exterminate the Lyons newsboy. M. de Parville in noticing this shows he has not heard of what is doing over here, for he suggests that the system may be possibly adopted for the sale of postal cards and boxes of matches. It certainly can, and very likely, when we follow the example of Lyons, it will supersede the newsboys who "nous assourdissont les oreilles dans tous les coins" of

London. The automatic machine has the great virtue of not screaming.

READERS of the April number of the *Century* will remember Mark Twain's article on "English as She is Taught." An authorized edition of the original book, which the American humourist described as "a darling literary curiosity," will be issued immediately in this country. Mark Twain's article will be included in the little volume.

Das Echo of Berlin states that the late J. J. Kraszewski has left several unprinted Polish tales, a history of the Polish theatre, fragments of a history of civilization in Poland, a collection of letters of the Saxon minister Graf Brühl, and a work written in French with the title "Lettres sur l'Allemagne." During Kraszewski's lifetime several French publishers sought to move him to the publication of the last work. But the poet declined on the ground of the sharp criticisms in the book upon the political and social affairs of the German empire, saying that he did not wish "to exasperate the Germans."

AMONG the manuscripts of the late Flemish novelist Hendrik Conscience has been found an historical novel in three volumes, entitled "Hertog Jan I."

SCRAPING and trampling with the feet passes among German students as a sign of applause in the lecture hall, which curious custom has just been abolished at Leipzig by the university authorities.

MR. BRILL, of Leyden, is about to issue a selection from writings in Old, Middle, and Modern Frisian. The compiler, Mr. F. Buitenzorg Hetteema, of the University of Utrecht, is a native of Friesland, and claims special competence for the task he has undertaken. The Old Frisian laws and charters, selections from the writings of Gysbert Japicx, Althuysen, and many other writers between 1600 and 1750, as well as gleanings from the works of contemporary Frisian writers, should enable scholars to devote more attention to the language and literature of Friesland. A glossary will be annexed to the work.

AMONG the Parliamentary Papers of the week are another Blue-book on the Belfast riots; a Blue-book containing reports from our representatives abroad on Mining Royalties; a return of the number of electors in each constituency by the register now in force; the "Customs and Inland Revenue Bill," i.e., the Budget Bill, which can be obtained, like all Bills, free by members of the House, and sent by them without payment of postage to those to whom they please to send it,—also reports on the trade of a large number of not very important places in South America; also reports from the Royal Commission on Irish Public Works and from the Select Committee on the Endowed Schools Act, and further papers on Imperial Penny Postage.

SCIENCE

Outlines of Classification and Special Morphology of Plants. By Prof. K. Goebel. Translated by H. E. F. Garnsey, M.A., and revised by Prof. Bayley Balfour. (Oxford, Clarendon Press.)

THIS, the latest of the several botanical text-books for which the public is indebted

to the Clarendon Press, is in a form which appropriately reminds its readers of the famous "Text-Book" of Prof. Sachs, the English edition of which has exerted great influence on the younger botanists of our time. It is, in fact, as is stated on the title-page, "a new edition of Sachs's 'Text-Book of Botany,' book ii." As is now well known, the original "Text-Book" ran through four German editions, the second English edition being a translation of the fourth German one. That work was divided into three sections or "books," the first dealing with general morphology, and the third with physiology; the present volume bears the same title as the second of these books, and is, as said, a revised and extended edition of it.

Perhaps the most conspicuous features of the new work are the classification of the thallophytes and the morphology of the vascular cryptogams. The artificial grouping of the former (due, we believe, to Cohn and Sachs) into Protophyta, Zygosporae, Oosporeæ, and Carposporae has been once more entirely abandoned, and the much more philosophical classification into Algae and Fungi, &c., adopted. At the same time this is not a reversion to the older view of separating the thallophytes into simply those which contain chlorophyll and those which do not. The plan adopted depends upon the active investigations of recent times, which have shown that (1) the Myxomycetes must be kept apart from true fungi, since they have little or nothing in common with them beyond the want of chlorophyll; (2) the so-called Bacteria are closely allied to certain lower forms (Cyanophyceæ) which contain a substance resembling, if not identical with, chlorophyll, and should be grouped with them, especially on account of their common habit of dividing rapidly and of forming resting cells or spores. Then, again, the diatoms form a group by themselves. We thus obtain five chief groups of the Thallophyta, viz., Myxomycetes, Diatomaceæ, Schizophyta, Algae (i.e., the true green, brown, and red Algae), and Fungi proper. The Conjugatae and Characeæ are included with the green Algae; the lichens with the Fungi.

The second great subdivision of the vegetable kingdom—the Muscineæ—is treated more as in Sachs's "Text-Book," except that a much deeper insight is afforded into the development and homologies of the spores and embryonic structures. The vascular cryptogams, forming the third chief group of plants, are treated in the masterly manner that might be expected from Prof. Goebel, who has done much during recent years to elucidate the development and homologies of the spores and sporangia of these plants. Here, again, there is a great deal that is new. The ferns with the salvinias and marsilias are united into one group, and the Marattiaceæ and Ophioglossaceæ constitute another distinct group. Then come the equisetums with fossil allies. Finally, the rest of the vascular cryptogams are collected under the heading Lycopodinae. Whether Prof. Goebel would uphold the close alliance of lycopods and selaginellas now is not stated; more has been discovered regarding *Lycopodium* since the original of this book was published, as the notes show. The fourth chief division of plants is that

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of the seed-bearing plants or Spermaphyta—phanerogams. Here, again, the conspicuous features are the excellent descriptions of the reproductive apparatus and the clear exposition of the homologies. It is a pity the classification of the dicotyledons and monocotyledons should be one so unfamiliar to English students.

The translation is good, and there are numerous excellent notes. There are also an extensive index and a glossary added to this English edition. The faults are not numerous, but "sporophyte" is not a good equivalent of *sporophore*; if "spermaphyte" is to mean a phanerogam, "sporophyte" would be more appropriately applied to a spore-bearing cryptogam as a whole, and not simply to one generation of it. There are several new terms or English equivalents in the glossary, some of which are decidedly useful innovations.

MESSRS. HACHETTE have sent us four volumes of their "Bibliothèque des Merveilles," excellent specimens of that popularization of science in which the French excel—*Les Grands Fleuves*, by M. Jacottet; *Les Sources*, by Madame S. Meunier; *L'Artillerie*, by Col. Hennebert; and *Les Paquebots à Grande Vitesse*, by M. Demoulin.

GEOGRAPHICAL NOTES.

We hear with regret that Dr. Holub's expedition to the north of the Zambezi has failed. His camp was attacked and plundered during his absence by the Mashukulumbwe, and his European companion, Zöllner, killed. All collections, diaries, and maps are lost. On February 22nd Dr. Holub returned to Shoshong.

The Government of the Straits Settlements has made application to the Government of India for the services of an experienced survey officer to assist in placing the survey operations of the colony on a proper footing. The idea is that such an officer should test the triangulation already completed in Penang and Malacca, mark out and measure a base line, and, after gaining acquaintance with the manner in which the survey work has been actually carried on, advise the Straits Settlements Government how to organize its Survey Department. The revenue survey at present in progress is unconnected with the triangulation, and it is considered advisable to effect such a connexion in order to ensure accurate plans and gradually to arrive at a complete registration of titles, and eventually to furnish accurate maps for general administrative purposes.

Count Teleki, who in the course of last year spent some time in Eastern Africa, has entrusted Lieut. von Höhnel, of the Austrian navy, with the conduct of an expedition whose main object shall be an exploration of the region of the Kilimanjaro.

Iwan v. Tschudi, the compiler of the well-known Swiss guide-book, died at St. Gall on the 28th of April.

ASTRONOMICAL NOTES.

We mentioned in our "Notes" for the 9th ult. that Mr. Espin had discovered a new red star in Cygnus, very near the star numbered 26 in that constellation. It was first noticed on the 23rd of March, and was then a little below the seventh magnitude; but it soon showed signs of variability, and by the 14th of April its brightness had decreased to the eighth magnitude.

The international congress of astronomers, to arrange a scheme for obtaining by co-operation a photographic chart of the whole sidereal heavens (according to proposals to which reference was made some time ago in the *Athenæum*), was held at Paris from the 16th to the 25th of last month. Nearly sixty astronomers were

present. Admiral Mouchez, Director of the Paris Observatory, was elected honorary president, and Prof. Otto von Struve, Director of that at Pulkowa, acting president. It was decided that the chart should be constructed on a uniform system, with telescopes having an aperture of 33 centimètres (about 13 English inches), the scale of representation being 60 millimètres to a degree, or one to each minute of arc; also, that besides the principal chart, which should depict all stars down to the fourteenth magnitude, a supplementary one of short duration of exposure should be made, registering those down to the eleventh magnitude only, the places of which would be indicated, owing to the sharper images, in a much more precise and accurate manner than on the map formed after longer exposure. The observatories which have definitely undertaken to take part in the work are those of Paris, Algiers, Bordeaux, Toulouse, Rio Janeiro, and La Plata. Many more are expected to do so, but await the consent of their respective governments and the provision of the necessary funds. A permanent committee of nine members was appointed, under the presidency of Admiral Mouchez, to decide upon the ultimate arrangements and the distribution of the work.

The meeting of the German Astronomical Society for this year will be held at Kiel on the 29th of August and following days.

SOCIETIES.

ROYAL.—April 28.—The President in the chair.—The following papers were read: 'Note on Dr. G. J. Hinde's Paper on "Beds of Sponge-Remains in the Lower and Upper Greensand of the South of England,"' by Prof. E. Hull.—'Note on Prof. Hull's Paper,' by Mr. E. T. Hardman.—'On the Homologies and Succession of the Teeth in the Dasyurida, with an Attempt to trace the History of the Evolution of Mammalian Teeth in General,' by Mr. O. Thomas, and 'Note on Protection in Anthrax,' by Dr. L. C. Woolridge.

GEOLICAL.—April 27.—Prof. J. W. Judd, President, in the chair.—Messrs. F. G. Brook-Fox and A. Woodhouse were elected Fellows.—The following communications were read: 'On the London Clay and Bagshot Beds of Aldershot,' by Mr. H. G. Lyons, and 'Supplementary Note on the Walton Common Section,' by Mr. W. H. Huston.

ASIATIC.—May 2.—Extra Meeting.—Sir T. Wade, V.P., in the chair.—M. E. Vilto, Italian Vice-Consul at Aleppo, was elected a Non-Resident Member.—Surgeon-General H. W. Bellew read extracts from his 'Notes on the Names borne by some of the Tribes of Afghanistan.' The paper entered into the question of similarity between these names and those of the tribes mentioned by Herodotus and other classical writers, many examples being supplied. Reference was made, moreover, to the theory that the word "Afghan" was derived from the "written form of the Armenian word pronounced by the Armenians 'Alwán,' and by their western neighbours 'Albán,' and by those eastward 'Aghván.'" Sir Henry Rawlinson objected to the principle adopted in arriving at the conclusions obtained, but acknowledged the pains that had been taken to put before the Society a subject of considerable interest.—Dr. Stein followed with some remarks and illustrations; and thanks were given to Dr. Bellew for his paper.—It was announced that the anniversary meeting will be held on the 16th inst.

SOCIETY OF ANTIQUARIES.—April 28.—Dr. J. Evans, President, in the chair.—Mr. J. W. Trist exhibited a statuette in bronze of the Egyptian deity Chonsu.—Mr. W. Myers exhibited a number of Etruscan antiquities lately purchased by him in Italy. The most remarkable of these were a number of large fibulae formed of shaped pieces of amber with bronze pins.—Dr. P. M. Duncan exhibited a terra-cotta head of Roman workmanship recently found in Colchester.—Major Heales read a paper descriptive of the churches of the island of Gotland, in which their peculiarities and interesting features were fully pointed out. Major Heales's paper was illustrated by an admirable series of photographs and rubbings.

ROYAL SOCIETY OF LITERATURE.—April 27.—Anniversary Meeting.—Sir Patrick Colquhoun, President, in the chair.—The report of the Council having been handed in by the Secretary (Mr. E. G. Highton), the President delivered his annual address,

in the course of which he gave notices of the Fellows who had died during the year, particularly the late Master of Trinity College, Cambridge, and Dr. Ingley. After summarizing the work of the Society during the twelvemonth, and referring to the fact that it had enrolled among its foreign honorary members Dr. O. W. Holmes, the Hon. J. R. Lowell, and Mr. Leland (Hans Breitmann), the last of whom would read a paper before the Society in June, the President called upon the Foreign Secretary (Mr. C. H. E. Carmichael) to read his report.—The following were elected officers and Council for the ensuing year: President, Sir Patrick Colquhoun; Vice-Presidents, the Duke of Devonshire, Major-General Sir H. C. Rawlinson, Sir C. Nicholson, General Sir C. Dickson, Rev. C. Babington, C. T. Newton, J. Haynes (*Treasurer*), W. Knighton, and the Lord Chancellor; Council, P. W. Ames, J. W. Bone, C. H. E. Carmichael (*Foreign Secretary*), J. L. Bartle Frere, W. H. Garrett, T. R. Gill (*Librarian*), Lieut.-Col. Hartley, Major A. Heales, J. H. Heaton, E. G. Highton (*Secretary*), R. B. Holt, R. A. Douglas-Lithgow, Dr. J. S. Phené, Major G. A. Raikes, J. G. E. Sibbald, and the Rev. the Vice-Chancellor of the University of Cambridge; Auditors, the Earl of Limerick and C. H. Long.

LINNEAN.—April 21.—Mr. W. Carruthers, President, in the chair.—Mr. W. I. Spencer was elected a Fellow.—Mr. E. M. Holmes exhibited specimens of various species of *Shorea* from Borneo and Sumatra. Several species of *Dichopsis*, affording gutta-percha from the bark and fat from the seeds, were also shown. Mr. Holmes pointed out the importance of the cultivation of the more valuable of these trees, among others *D. oblongifolia* and *Ceratophorus tevi*, since they are being rapidly destroyed by the natives. Their cultivation has already been commenced by the Dutch.—Mr. P. Geddes read a paper 'On the Nature and Causes of Variation in Plants and Animals.' The fact of organic evolution is no longer denied, but its physiological factors have not yet been adequately analyzed. Even those who regard natural selection as at once the most important and the only ascertained factor of the process admit that such an explanation, being from the external standpoint—that of the adaptation of the organism to survive the shocks of the environment—stands in need of a complementary explanation which shall lay bare the internal mechanism of the process, i.e., not merely account for the survival, but explain the origin of variations. The relative importance of the external and internal explanations will, moreover, vary greatly in proportion as variations are found to be "spontaneous," i.e., in any direction indifferently, or determinate, in some given direction continuously. Avoiding mere postulation of an "inherent progressive tendency," common to both pre- and post-Darwinian writers, the definite analysis of the problem starts with that conception of protoplasm which is the ultimate result of morphological and physiological analysis, viz., to interpret all phenomena of form and function of cells, tissues, organs, and individuals alike, in terms of protoplasmic constructive and destructive ("anabolic" and "katabolic") changes. While the external or environmental explanation of evolution starts with the empirical study of the effect of human selection upon the variations of animals and plants under domestication, the internal or organismal one as naturally commences with the fundamental rhythm of variation in the lowest organism in nature. It also investigates the nature of the simple reproductive variation upon which the origin of species as well as individuals must depend, before attempting that of individual variation. The interpretation of all the phenomena of male and female sex as the outcome of katabolic and anabolic preponderance is shown largely to supersede the current one of sexual selection, and, in some cases at least, that of natural selection, e.g., the specially important one of the origin of such polymorphic communities as those of ants and bees. In such cases natural selection acts not as the cause of organic evolution, but as the check or limitation of it, and acquires importance rather as determining the extinction than the origin of species. The process of correlation, especially that between individuation and reproduction, is mooted by the author, and its application to the origin and modification of flowers, &c., outlined. A discussion is given of the embryological and pathological factors of internal evolution, with an application of the whole argument to the construction of the genealogical tree of plants and animals.—A report on the gephyses of the Mergui Archipelago, by Prof. E. Selenka, of Erlangen, was read, this communication dealing chiefly with a technical description of species.

ZOOLOGICAL.—April 29.—Anniversary Meeting.—Prof. Flower, President, in the chair.—The report of the Council was read by the Secretary. It stated that the number of Fellows on the 1st of January

1887, was 3,146, showing a decrease of 47. The total receipts for 1886 had amounted to 25,787*l.*, showing a decrease of 22*l.* The balance brought from 1885 was 972*l.* The total expenditure for the year amounted to 24,568*l.* The number of animals in the Society's collection on the 31st of December last was 2,609.—The report having been adopted, the usual ballot was taken, and Sir J. Fayrer, Mr. J. P. Gassiot, Col. J. A. Grant, Prof. A. Newton, and Mr. J. T. Smith were elected into the Council in place of the retiring members; Prof. W. H. Flower was re-elected President; Mr. C. Drummond, Treasurer; and Mr. P. L. Slater, Secretary.

MICROSCOPICAL.—April 13.—The Rev. Dr. Dallinger, President, in the chair.—Mr. T. C. White exhibited a series of photomicrographs which he had recently taken, showing the result of the method of cutting off some of the superfluous light by means of a sliding diaphragm, so as to be able to obtain just enough to bring out the detail and nothing more.—Mr. F. R. Cheshire called attention to some specimens of bees known as "fertile workers." It was generally known that in the beehive all the eggs were usually laid by the queen, and in her absence no ovipositing occurs until they have taken some of the eggs remaining in the hive and by a special feeding of the larvæ have been able to produce fresh queens. If, however, it should happen that in a hive which has lost its queen there are no eggs available for this purpose, it was found that some of the workers, under some special circumstances which could not be very clearly explained, became capable of laying eggs, but that such eggs produced drones only. These bees were known as fertile workers, and though there could be no doubt as to their frequent existence, they were very difficult to catch owing to their being the same in appearance as the ordinary workers. He now exhibited two of these fertile workers, having the ovaries drawn out of the bodies and attached to the stings and abdominal plates, so as to show that they really were workers. There was a remarkable peculiarity to be observed in connexion with the ovarian tubes of these insects. Every ordinary worker possessed an undeveloped ovary, which it was very difficult both to detect and dissect; but when under the influence of some stimulus the worker became fertile, a number of points began to appear in the tubes, which afterwards became developed, and it would seem that the eggs were developed in alternation, an examination of the tubes showing them to contain developed eggs alternating with others in an undeveloped condition, of which some very curious instances were seen in the specimens before the meeting.—Mr. Crisp called attention to some photomicrographs of animalcules sent by Mr. J. B. Robinson, and to photographs of snow-crystals sent by Mr. Waters from Davos Platz; also to a specimen of one of the earliest forms of the compound microscope by Campani, of Rome, made some time prior to 1665.—A new form of adjustable nose-piece by Dr. Zeiss was exhibited, in which the objective was made to slide in a groove in an inclined plane, which ensured its not scraping along the surface of the cover-glass when being changed.—A paper by Mr. P. H. Gosse "On Twelve New Species of Rotifera" was read.

METEOROLOGICAL.—May 20.—Mr. W. Ellis, President, in the chair.—Dr. R. Barnes and Mr. L. L. Latrobe-Bateman were elected Fellows.—The following papers were read: "The Storm and Low Barometer of December 8th and 9th, 1886," by Mr. C. Harding;—"Report of the Wind Force Committee," drawn up by Mr. G. Chatterton;—"A New Form of Velocity Anemometer," by Mr. W. H. Dines;—"Description of Two New Maximum Pressure Registering Anemometers," by Mr. G. M. Whipple.

INSTITUTION OF CIVIL ENGINEERS.—May 3.—Mr. E. Woods, President, in the chair.—It was announced that five Associate Members had been transferred to the class of Members, and nineteen candidates had been admitted as Students.—The monthly ballot resulted in the election of three Members, twenty-seven Associate Members, and two Associates.

ROYAL INSTITUTION.—May 2.—*Annual Meeting.*—Sir W. Bowman, Manager and V.P., in the chair.—The annual report of the Committee of Visitors for the year 1886, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £3,000*l.*—The following gentlemen were elected as officers for the ensuing year: President, The Duke of Northumberland; Treasurer, H. Pollock; Secretary, Sir F. Bramwell; Managers, J. Brown, Sir J. C. Browne, Earl of Crawford and Balcarres, F. Crisp, Warren De La Rue, H. Doulton, J. H. Gladstone, Sir W. W. Gull, W. Huggins, A. B. Kempe, G. Matthey, Earl Percy, Sir F. Pollock, W. H. Preece, and E. Woods; *Visitors*, F. F. Arbuth-

not, S. Bidwell, J. Birkett, M. Carteigne, Dean Church, E. Cutler, J. Farmer, C. Hawksley, D. E. Hughes, J. W. Miers, F. Purdy, L. M. Rate, W. C. Roberts-Austen, G. J. Romanes, and J. Wimshurst.

SOCIETY OF ENGINEERS.—May 2.—Prof. H. Robinson, President, in the chair.—A paper was read on "Refrigerating Machinery on board Ship," by Mr. T. B. Lightfoot.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—May 3.—Mr. P. Le Page Renouf, President, in the chair.—A paper was read by the Rev. H. G. Tomkins "On the Karnak Tribute-Lists of Thothmes III. (continuation of the paper read 2nd of June, 1885).—Two papers by MM. Eugène and Victor Revillout were read: "Contrats de Mariage et d'Adoption dans l'Egypte et dans la Chaldée," and "L'Antichambre non immobilière dans l'Egypte et dans la Chaldée."—Three papers by Prof. A. H. Sayce were read: "A Dated Inscription of Amenophis III.," "Greek Ostraka from Egypt," and "Greek Inscription from Assuân."

PHYSICAL.—April 23.—Prof. W. G. Adams, V.P., in the chair.—The following papers were read: "On Delicate Calorimetric Thermometers and on Expansion of Thermometer Bulbs under Pressure," by Prof. Pickering;—"Note on Magnetization: on Sequences of Reversals," by Mr. R. H. M. Bosanquet;—"Or a Thermodynamical Relation," by Prof. Ramsay and Dr. S. Young. The paper is an extension of one presented to the Society on February 26th, and of which an abstract was read by the Secretary.

ARISTOTELIAN.—May 2.—Mr. S. H. Hodgson, President, in the chair.—A paper was read by Mr. S. Alexander in illustration of Hegel's *Rechtsphilosophie*. The points in Hegel's doctrine which he selected for illustration were the conception of morality (*Sittlichkeit*) as a body of rational usage, and the distinction of this from individual morality (*Moralität*).—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 5.—General Monthly.
Surveyors' Institution, 8.—Adjourned Discussion on "Dilapidations: the Legal Obligation to Repair" and on "Dilapidations in General."
Society of Arts, 8.—"The Chemistry of Substances taking part in Putrefaction and Antiseptics," Lecture II., Mr. J. M. Thomson (Cantor Lecture).
Geographical, 8.—"Explorations in Central Africa," Dr. Junker;
"Central American Problems," Mr. E. G. Ravenstein.
Tues. Royal Institution, 3.—Electricity, Prof. W. E. Ayrton.
Photographic, 8.
Colonial Institute, 8.
Society of Arts, 8.—"The Architecture of London Streets," Mr. E. Tarver.
Civil Engineers, 8.—"The Conversion of Timber by Circular and Band Saws in the Saginaw Valley, U.S.A.," Mr. L. H. Hansome.
Anthropological, 8.—"Operation of Trephining during the Neolithic Period in Europe, and on the Probable Method and Object of its Performance," Prof. V. Horsley.
Wed. United Service Institution, 3.—Coaling Ships of War at Sea, Lt.-Col. R. B. Dewar.
Geological, 8.—"Further Observations on *Hydropedon gordoni*," Prof. T. H. Huxley; "Rocks of Essex Drift," Rev. A. W. Rowse; "Remains of Fishes from the Keuper of Warwick and Nottingham," Mr. E. T. Newton with Notes on their Mode of Occurrence; "Notes on the Rev. P. B. Brodie and Mr. R. Wilson: 'Victorian Cyclostomous Bryozoa from New Zealand,'" Mr. A. W. Waters.
Microscopical, 8.—"Different Tissues found in the Muscle of a Mummy," Dr. Maddox.
Huguenot, 8.—"Huguenots in Scotland," Rev. A. W. C. Hallen; "Festivals of the Huguenot Hailstones," Mr. W. J. Hunt.
Society of Arts, 8.—"Cottage Industries in Ireland," Mrs. E. Hart.
Thurs. Royal Institution, 3.—"Chemistry of the Organic World," Prof. Dewar.
Fri. Geological, 8.
Zoological, 8.—"The Classification of the Vertebrates," Mr. F. E. Beddoe (Dana Lecture).
Mathematical, 8.—"General Theory of Dupin's Extension of the Focal Properties of Conic Sections," Dr. J. Larmor; "Sur une Propriété de la sphère et son Extension aux surfaces quelconques," M. d'Orange; "On the Mutual Induction of Two Spheres in Contact," Mr. A. E. B. Balfour; "Second Note on Elliptic Transformation Annihilators," Mr. J. Griffiths.
Telegraph Engineers, 8.—Adjourned Discussion on "Measuring the Coefficients of Self and Mutual Induction"; "Driving a Dynamo with a very short Belt," Profs. W. E. Ayrton and J. Ferry.
Astrophysics, 8.
United Service Institution, 3.—"The Officering of the Militia," Col. G. G. Walker.
New Shakspeare, 8.—"Musical Entertainment."
Astronomical, 8.
Royal Institution, 9, 10.—"Some Electrical Fishes," Dr. J. S. B. Sanderson.
Royal Institution, 3.—"Victorian Literature," Prof. J. W. Hale.
Physical, 3.—"Modification of a Method of Maxwell's for measuring the Coefficient of Self-Induction," Mr. E. C. Kimington; "Transformers for Electrical Distribution," Prof. S. P. Thompson.

Science Gossip.

PROF. H. G. SEELEY, F.R.S., has been appointed to deliver the Croonian Lecture before the Royal Society on May 12th, the subject of which is to be "*Pteriosaurus bombiceps*, and the Significance of its Affinities to Amphibians, Reptiles, and Mammals."

The Council of the London Mathematical Society have sanctioned the issue of a complete index of all the papers printed in the *Proceedings* of the Society since its foundation. Seventeen volumes have been published. All persons who

take an interest in mathematical researches, and who wish to know what has been done in their respective branches by the Society, are invited to apply to the secretaries (22, Albemarle Street, W.) for a copy of the index.

MESSRS. MACMILLAN announce for early issue a small book on the climatic treatment of consumption, by Dr. James Lindsay, of the Royal Hospital, Belfast. After discussing the causes of consumption and the general principles of climatic treatment, Dr. Lindsay describes the characteristics of the principal sanatoria in all parts of the world, adding a chapter of suggestions as to the choice of climate in consumption.

THE following are the fifteen candidates selected by the Council of the Royal Society at their meeting last week to be recommended for election into the Society. The ballot will take place on the 9th of June at 4 p.m.:—Mr. J. Y. Buchanan, Dr. J. T. Cash, Sir J. N. Douglass, Prof. J. A. Ewing, Prof. G. Forbes, Dr. W. R. Gowers, Prof. A. B. W. Kennedy, Dr. G. King, Sir J. Kirk, Prof. O. J. Lodge, Prof. J. Milne, Rev. O. Pickard-Cambridge, Mr. G. J. Snelus, Lord Walsham, and Mr. W. Whitaker.

MESSRS. GURNEY & JACKSON, successors to Mr. Van Voorst, will publish in July the first part of a work in continuation of the five volumes of Hewitson's "Exotic Butterflies." It will bear the title "Rhopalocera Exotica," and be compiled by Mr. H. G. Smith and Mr. W. F. Kirby.

PRINCE ALBERT of Monaco, the Hereditary Prince, has devoted many years to researches concerning the character and direction of the Gulf Stream, and he has communicated some of the results of his experiences to the French Academy of Sciences and to the French Geographical Society. He is now engaged in preparing a comprehensive work on the subject, in which he will narrate the conclusions he has arrived at as regards the Gulf Stream and marine zoology. He has made many voyages in his yacht Hirondelle in order to collect facts, and he devised an ingenious method of determining the force and effect of ocean currents by dropping small metallic floats into the sea, with directions on them in all languages for the guidance of the finders. These floats have been picked up at many places, have been forwarded to the address given, and the particulars have been carefully tabulated by the prince. The work will appear in parts, and will probably be printed at the Government Press of the Principality.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The HUNDRED and SEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1*s.*; Illustrated Catalogue, 1*s.*

ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—NOW OPEN FROM Nine till Six.—Admission, 1*s.*; Catalogue, 1*s.*

ALFRED EVERILL, Secretary.

DECREASED BRITISH MASTERS and MODERN PAINTERS.—SHEPHERD BROS.' SPRING EXHIBITION comprises choice Works by the great Painters of the British School.—SHEPHERD BROS.' GALLERY, 27, King Street, St. James's Square.

"THE VALE OF TEARS"—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW AT the Dore Gallery, 35, New Bond Street, with "Christ leaving the Praetorium," "Christ's Entry into Jerusalem," "The Dream of Pilate's Wife," and his other great Pictures. From Ten to Six Daily.—Admission, 1*s.*

THE GROSVENOR EXHIBITION.

MOST of those who have been to the Grosvenor are of opinion that this exhibition is one of the best, if not the best of the series. It is undoubtedly the one that most nearly represents the ideal proposed by Sir Coutts Lindsay when he began to build his gallery more than ten years ago. Of few such experiments can it be said that their ideal is approached even partially; of few exhibitions, that among more than four hundred works of art hardly forty are altogether devoid of merit and interest of some sort, and that the majority are—in very different degrees, of course—more or less independent and original. Many of them the visitor may not like, for no

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doubt some of the contributors entertain peculiar and not always wise views as to what design ought to be, or may be allowed to become ; but their experiments are usually interesting, and the patience of the connoisseur is not tried beyond endurance. It is this which makes the Grosvenor one of the most attractive exhibitions in London—the one in which the visitor is least bored by dull platitudes in paint.

We have already described Mr. E. Burne Jones's four contributions (Nos. 66, 75, 98, and 235), which had been spoken of with such enthusiasm by his friends that public curiosity has been effectually roused. They are certainly the most attractive pictures in the collection. Two of them have occupied the painter's easel for a considerable time, and are among the most highly imaginative he has produced. 'The Baleful Head' (75) has been the longest in hand, and in the list of his achievements will no doubt take a place inferior only to 'King Cophetua' and the 'Golden Stairs.' In poetic suggestiveness 'The Garden of Pan' (66) is second to none of his works—perhaps it is even more suggestive than most of them ; and while there are a number of excellent portraits here, the finest is certainly Mr. Burne Jones's 'A Portrait' (98) of a fair damsel clad in lapis-lazuli blue, seated before a circular mirror, and, with her hands in her lap, absorbed in a happy day-dream. Mr. W. B. Richmond, too, distinguishes himself as a portraitist ; Mr. Holman Hunt exhibits a striking, vivid, and vigorous whole-length figure of one of his sons ; Sir John Millais has contributed two excellent portraits ; and Mr. Herkomer's improvement is as marked at the Grosvenor as at the Academy. After these the leading contributors are Mr. H. Bates, Mr. R. Corbett, Prof. Costa, Mr. Crane, Mr. Hallé, Mr. A. W. Hunt, Mr. Inchbold, Mr. Leslie, Mr. H. Moore, Mr. Poynter, and Mr. Watts.

Mr. Watts's single contribution is, indeed, a picture to which the visitor should direct his attention, for it stands out a work of high intellectual power and technical value. It represents *The Judgment of Paris* (57). The divinely tall, stately goddesses stand side by side before Paris in a golden haze, which is suffused with their own radiance ; their feet are on a cloudy floor far above the earth. Juno is in the middle, and is letting fall the red drapery from her waist while she draws off a white garment from her head. The figure of Pallas has an almost silvery sheen when placed in contrast with the golden flesh of the Queen of Heaven and the rosy Venus on Juno's left. Venus's long pale auburn hair trails about her shoulders and body, and is her only covering. Mr. Watts has made his goddesses, even the soft-limbed Venus herself, stalwart, and though Pallas is slender, her limbs and torso are grand in proportions and contours. The faces are dignified, and the attitudes are those of "dwellers on the heavenly floor."

The Hon. John Collier in painting *Lilith* (24) and quoting Rossetti's poem,

It was Lilith, the wife of Adam :
(Eden's bower's in flower.)
Not a drop of her blood was human,
But she was made like a soft sweet woman,

has challenged a perilous comparison. Lilith is a stalwart model of twenty-five or thereabouts, who stands upright, her arms clasped before her, quite naked, and leans her head a little on one side, so that her pale yellow hair falls like a mantle behind her. She is embraced by the monstrous snake who has twisted himself about her, and, projecting himself over her shoulder, slides his head upon her breast. It is a woman's figure, capitally drawn, thoroughly studied, solidly painted, and only a little too pale in the carnations ; indeed, if she were more sensuous she would do as an illustration of 'Salammbô.' As a competent study of the nude this figure is highly creditable to Mr. Collier. But it is not at all Rossetti's mystical *demon*, rosy, lovely, amorous, and evil-hearted.—Mr. Hacker's *Pelagia* and *Philammon* (9), from

Kingsley's 'Hypatia,' is a better and more adequate adaptation of the nude to the subject in view. Mr. Hacker's task, however, it must be admitted, was far easier. His figures are life size ; the scene is a dell of greyish, rosy, and yellow sand in the desert, where, perched on a neighbouring ridge, vultures are watching. In the front lies the naked body of Pelagia, the nimbus floating above her upturned face ; her arms are crossed upon her breast, and her feet are placed together. She is an emblem of resignation in death. The beautiful corpse is watched by Philammon, who sits near, his hands locked upon his knees, and his sorrowful features distinguishable in the shadow of his cowl. The figures, especially the martyr's, are well drawn and simply composed, and the picture is rightly pathetic throughout.

It is impossible to say so much for *The Runaway* (189), a pretentious picture by Mr. H. H. Lathangue, and not in its general aspect unlike Mr. Hacker's. Its subject is difficult to understand, because, in the first case, we cannot say if the youthful figure, draped in pink and white, and lying on its back in a sandy place, is dead or only asleep ; and further, we cannot guess how this person came there, or why some queer country people, armed with rakes and pitchforks, are approaching ; and, lastly, we are not certain if the principal figure is male or female. Apart from the obscurity of its story the picture is five times as large as its colour, or sentiment, or the artist's studies (for instance, the meaningless draperies on the legs), or the research displayed justifies. Half the difficulties of art have been evaded. It is at best part of a picture, by no means without promise, but immature and too ambitious.—Mr. C. E. Hallé's dramatic and scholarly painting of *Buondelmonte and the Donati* (31), a group of life-size figures at the door of a Florentine palace, we have already described at length. The grace and beauty of the bride of the Donati, the gallant spirit of the young chief of the Buondelmonti, and the figure of the mother of the bride deserve admiration. The colour of this large picture and its full, soft illumination are delightful. The horse's chest seems to be too small, but his head is first rate. *A Carnival Souvenir, Venice* (46), possesses similar technical qualities. A Venetian lady in a gala dress is doffing her black mask in favour of a lover who has watched her during the festivities. The fine painting and beautiful expression of her face are charming. In some respects a pendant to this is *A Carnival Souvenir, Florence* (182), one of the most attractive things in the East Gallery.

Worthy of its conspicuous position in the West Gallery is Mr. W. B. Richmond's *Icarus* (101), at the moment of starting on his flight from a rock high above the sea, the rippling surface of which is like pale blue steel as far as the eye can reach, except where the white track of the sun's reflection extends to the horizon, and an ominous dark cloud above is reflected in the water. From behind the cloud the fan-like rays of the sun, made visible in vapours, give character and expression to a fine landscape, the sentiment of which is in keeping with the subject of the picture. Icarus, standing erect on his toes, is swaying his body sideways, and is wielding the great red wings attached to his extended arms. The attitude is original, spontaneous, and spirited ; the design as a whole is highly poetical, and gives a vivid idea of the subject, with its suggestions of imminent peril and a deadly ending. The legs of the youth, however, do not compose well nor express quite perfectly the motion which the artist intended for them. Otherwise this life-size nude figure is a success. The painter has also sent some capital portraits showing a fine and cultured Italian taste. The best is *Mrs. D. Little* (80), a fair young lady in white, with a silk scarf shot with green and gold about her shoulders. She turns her face to the front, with a soft and pure

expression delightfully rendered. In *The Earl of Pembroke* (32), like many of Mr. Richmond's male portraits, the flesh is rather too smooth, and there is a lack of blood in the face. Otherwise it is an example of fine art and choice taste and workmanship. *La Fiametta* (103), somewhat passion-worn and pale, is smiling unconsciously amid the dark abundance of her flossy tresses. This picture is full of delightful sentiment and grace, although a little "hot-pressed." As in the case of Sir F. Leighton, it would be ungrateful to complain because we can never, so to say, get away from the accomplishments of Mr. Richmond.

Utterly opposed to these pictures in sentiment and technique, and distinguished by research which is as unfinching as it is defiantly robust and conscious of itself, are the contributions of Mr. Holman Hunt. His *Master Hilary* (208) is a notable feature in this collection. It is the whole-length figure, nearly life size, of a boy of about eight years old, standing at a window and tracing the outline of a print which he holds against the glass. The style of painting is most animated and healthy—indeed, almost worthy of the artist's best time—but over-brilliant (if that can be), and needlessly hard and too sharply defined. The right hand is, perhaps, a little too large, while the folds of the white shirt are too regular and unpleasantly intrusive. The face is painted with extraordinary force of light and colour, and the modelling is faultlessly solid and learned. Although it has no technical defect except a cheek slightly out of drawing, this artist's *Amarillis* (119) will provoke the sarcasms of the multitude, and will not be heartily welcomed by critics who fail to see why a young girl's curling tresses, however exhaustively drawn and painted they may be, should be as hard as copper wires. *Amarillis*, whose pure red and white complexion would have astonished Herrick, to whose "pastoral song" the picture refers, is a plump and lively child, wearing a white smock frock and a brown hat, while a double flute is at her lips. Round the hat poppies and daisies are twined. Behind her is an exquisitely finished landscape, too green for harmony with the flesh, and, though meant for sunlight, much too hard and cold. The hands, marvels of labour and solid execution as they are, are, in the fingers at least, if not the back of one of them, quite nerveless and boneless. Accepting the complexion, there can be no doubt that the modelling, expression, and draughtsmanship of the face are worthy of the admiration due to 'Master Hilary.'

Mr. Poynter, like Mr. Watts, Mr. Burne Jones, and Mr. Calderon, contributes to the Grosvenor, but not to the Academy. *A Corner of the Market-Place* (62) is a small picture of a young mother seated on a marble bench and dressed in citron, which goes well with her somewhat tawny flesh and auburn hair, backed by a bench and walls of whitish and grey marble. She is watching an infant gleefully playing on the floor. A girl sits at her side and binds a wreath. Near the group are a fountain of yellow marble and some bright-leaved shrubs. Technically speaking the picture is distinguished from similar works of the artist by an unusual degree of finish and clearness.—*The Shadow of the Saint* (39), an illustration of the legend of St. Simeon Stylites, by Mr. R. Burne Jones, shows some damsels going towards a city gate and seeing the shadow of the saint on the summit of his column cast on a wall before them by the intense light of the full moon. There is a "moral" in the design which we must leave to the visitor, while we praise the painting of the moonlight, old stone walls, and the shadows.—Mr. Strudwick never painted better than in *A Love Story* (67). The faces of the reader and her companion are soft and beautiful, and their attitudes are very good. Being Mr. Strudwick's, there is some affectation in the colour and some exaggeration of tone, which injure a work which

should be worthy of the painter's extraordinary pains. Why he has affected in this example a quasi-Byzantine rigidity and precision it would be hard to say.—Mr. Calderon's naked young lady seated on the too green bank of a meadow, and hesitating before she slips into the stream, which, "pleached deep" by overhanging trees, runs at her feet, is pretty and tasteful. It is called *In Forest Deeps Unseen* (85).—Mr. G. D. Leslie's charming little picture of *The Boat-House* (88) is tender and delicate.—The small half-length of a lady in green, called *Dreams of Yesterday* (122), by Herr Schmalz, is very pretty, but neat rather than fine or solid. It shows the limits of the painter's powers, and if he observed them he would cease to sin against good taste and spoil fine texts with sentimental melodrama.—Mrs. Alma Tadema's *Always Welcome* (136) depicts a lady in bed visited by a little girl, whose blue dress suits the cinnamon olive of the quilt and surroundings. There is a good deal of expression in the face of the invalid, and the painting is capital throughout.

Lore and the Casting Net (155), by Mr. R. S. Stanhope, is a rendering, more quaint than poetical—in that early Renaissance style of motive which the able and sincere painter not very wisely affects—of a forest scene. A rather gaunt and pallid damsels is fishing, while Cupid comes behind her, and, with no promise of success, is about to cast his golden net over her. Here labour, taste, and learning have been somewhat perversely applied. Much of the work is beautiful; the colour is original, fine, and tender; and the sentiment of the design is right, but the faces are not so.—Mr. Mitchell's *Through Death unto Life* (166) is disappointing, for in it an artist of considerable promise and ambition has descended to the commonplace of painting a spirit without originality and without spontaneity. The ghost of a female saint is represented as appearing to two prosaic Christians seated at a table. Their expressions lack force and dignity, and the ghost is not above the average.—Mr. R. B. Browning's *Waiting for the Gondola* (186) we described when we saw it in Paris. It is a very good exercise in black and its harmonies.—Mrs. Stillman's "Upon a day came sorrow unto me" (303), an incident described by Dante, is a good and well-considered design in water colour for a picture in Rossetti's mood, with many capital artistic points of colour and design. It deserves to be carried out.—Among the best designs here is Mr. W. Crane's *The Chariots of the Hours* (321), a crowd of chariots, their galloping horses and their eager drivers furiously racing. The groups of steeds are so individualized that no two are alike. The vigour of the work amounts to genius, it is composed with admirable skill and searching care, and is full enough of resource to furnish half this gallery. We also admire the beautiful and loyal drawing of *St. Bride's Bay* (323), which is marked by a fine sense of style.

Among the portraits by painters who send portraits only, we must praise the contribution of Mr. A. Moore called *A Decorator* (5), a well-painted exercise in his limited way; and his *W. Connal, Esq., jun.* (123), in warm grey, and painted en bloc, like a mosaic, is animated and bright.—Mr. Holl's *Archdeacon Hornby* (132) is an animated and energetic, if somewhat exaggerated example of black and white contrasting with reddish flesh. His *Lord Harlech* (54) is characteristic of the painter and the sitter.—Sir John Millais's *Mrs. C. Stuart Wortley* (51), a seated figure in evening costume with a black mantle, is very fine and solid; it will, like Van Dyck's portraits, look much better when the white is toned a little by time. More like Sir John's ordinary work is the very fine *Lord Esher* (58) in his robes of black and gold. The face could hardly be more learnedly, solidly, or vigorously painted. It is a type of thoroughly good drawing, finely modelled, and a perfect likeness.—Mr. Herkomer's *Professor Fawcett* (29) is strong in character and expression, and

so vigorous as to be somewhat painful. The blue spectacles are made needlessly much of. It is very ably painted. The same may be said for the grey-coated *F. Buxton, Esq.* (76).

The minor figure pictures here include Mr. Boughton's picture of *The Cronies* (20), which fairly, if somewhat feebly represents his art.—*Girls gathering Osiers on the Arun* (26), though very painty, is expressive—figures and pathetic landscape in stormy weather. It is by Mr. P. R. Morris.—Mr. D. Murray's *Little Farm Well Tilled* (35), a man ploughing a narrow strip of land between two peat ponds in Picardy, is painted with extraordinary tact and dexterity.—*Something Wrong* (44), by Mr. J. Charles, an old man seated in a village street, and inspecting under the eyes of children an old clock, is capitally painted and humorous.—Miss A. Alma Tadema has sent *The Drawing-Room* (60), filled with Indian art furniture and decorated with a picture by Rossetti. It is a masterpiece of solid, strong, and true painting.—*Conquered* (55), by M. E. de Blaas, has the painter's characteristic spirit and style.

Mr. K. Halswell's *Valley of the Greta* (1), a Poussin-like landscape, is very rich, strong, and effective. It gives a view of the river bed, extending over dark and bold woodland to the sea, over whose flat margin gloomy clouds, with flat bases, tower.—Signor Costa's *Summer Evening* (8), a sandy woodland, is warm, tender, broad, and rosy. His *'Twixt Summer and Autumn, Pisa* (133), depicts in a fine style dunes stretching to the sea, and beyond them belts of level land and blue mountains. Gigantic cumuli and their far-reaching shadows, with intermediate lines of lustre laden with vapour, distinguish a beautiful picture.—Mr. Corbett's *Evening on the Arno* (102) is one of his most delightful works. Its warmth, delicacy, clearness, brightness, and keeping could hardly be improved. His *At Bocca d'Arno* (259) is also beautiful, as all his works are; his *Island of Gorgona* (359) is a gem of light and colour, a Scotch fishing-boat at the shore, with figures, a calm sea, a low but rugged coast.—On the other hand, the painting of *The Draught of Fishes* (128), by Mr. H. Macallum, shows as little taste as the title. It is one of the coarsest and most vulgar pictures here. We regret that, instead of nature, Mr. Macallum has taken Mr. Colin Hunter as a model.—*The Palatine* (159), by Mr. G. Howard, with its many grey towers turned purple in the light, is grand, dignified, and severe; the colour is good and true, the drawing thorough, and the sentiment impressive.

Mr. H. Moore has delineated *Morning, Goree Bay* (180), in a brilliant and luminous study of great beauty and vigour. Under a fine sky of great originality, splendour, and beauty, lies an expanse of deep-blue sea dimpled by the wind, which has not force enough to lift the surface into waves. It is a superb exercise in colour, full of glowing light, and a very sufficient proof that pictures which are mainly blue need not be cold at all. It is interesting to notice this, because some amateurs have misunderstood the famous dictum that it is difficult, if not impossible, to paint a mass of blue without producing a disagreeably cold picture. This example is proof positive of the error made by Gainsborough's biographers and critics.—Mr. J. W. North's *Upland Water-Meadow, Somerset, Morning* (185), is, as a sketch on a large scale, a delicate, but essentially unsubstantial view of a rolling and wooded country in spring. It is at least double the size demanded.—A finer thing is Mr. A. W. Hunt's *Rose-red Village in the Twilight Time* (198), marked by exquisite care and very delicate yet solid grading. Among the most beautiful elements of this delightful picture is the effect of golden light upon the red roofs of the village. The whole is a charming harmony of tone, tint, and subject. The companion of this landscape is now at Paris.—Mr. E. H. Fahey's *Sea Fog blowing o'er Oulton Broad* (205) is bright and clear.—No land-

scape here approaches Mr. Inchbold's *Denou Midj* (239), which is practically a study of the most delicate, extremely varied and sound kind, in many varieties of blue-green and soft green proper. The most lovely and tender tint of grey are adequately matched with green and a pure pale-blue sky. It is a most charming landscape, and quite original.—Other pictures by the following artists should not be overlooked: Mr. J. R. Reid's *The Darling, in Port* (346); Mr. J. W. Beck's *Autumn Woods* (331); Mr. W. Crane's *Study at Southwold* (318); Mr. E. Parton's *Autumn Woods* (301); and Mr. W. E. F. Britten's *Sketch for a Front-piece* (251).

Among the sculptures is one of the finest of modern bronzes, the head of *Rhodope* (333), a beautiful and poetical work, most exquisitely modelled by Mr. H. Bates. It is as lovely as it is finished and refined. It represents the pure Greek type in bronze, and is perfectly well adapted to that difficult material.—We also admire Miss E. Hallé's bust of *E. S. Heywood*, Esq. (384), Miss A. M. Chaplin's *Portrait of a Pug* (385), and Mr. R. B. Browning's capital head of his father, No. 394.

THE SALON, PARIS.

(First Notice.)

The fine weather and insatiable love of Parisians for works of art draw larger crowds than ever to the Palais des Champs Elysées, and many regret that this is almost the last time they will enjoy the pleasure. Where the Société, to whom the management of the exhibition has been entrusted, means to find substitutes for the well-lighted galleries, and, above all, for the garden in which sculpture is seen to the greatest advantage, it would be hard to say, unless part of the building in the Champ de Mars or a share of the structure on the Trocadéro be granted for the purpose. On the other hand, the military authorities say "No" to anything like a permanent edifice on the famous Champ de Mars, and the *palais* on the Trocadéro is already appropriated to the finest collection of casts in the world. The Société can hardly go further afield, and there is no space nearer the centre of Paris than that now occupied unless the Place du Carrousel be covered in.

So far as time and opportunities permit us to judge, the Salon which opened on Sunday last is a good deal superior to its immediate forerunner. No doubt this is largely due to the selecting committee, who seem to have done their duty more faithfully than usual, and left much rubbish out in the cold. As it is, quite enough has been admitted. That the Salon is improving is also in part due to the progress of a body of relatively young men, who are taking the places of the veterans. Some of the magnates of art still keep aloof, and a few of them, such as MM. Gérôme and Vibert, who are not often absent, are not represented. Several of them have been at work for the State, and they have covered huge canvases in a way which is very fine indeed, although we really do not care for such works in the Salon, and wish they were hung in the various salles for which they are intended.

Much of the abstinence of the most famous painters may be due to the preference of patrons for pictures which have never been exhibited—a preference which always existed and seems developing with the growth of a too fastidious refinement, such as always increases in democratic times. This Salon retains most of the usual characteristics, though in a less exaggerated degree, and that makes a wonderful difference. We have, of course, "battle, murder, and sudden death" in numerous forms; hospital scenes, such as clinical lectures, death from cholera in all its agonies, vaccination for rabies by M. Pasteur; religious madness, furious idolatry and fanaticism; slow famine; the bowstring brought into a justly terrified hareem; suicide, including that of an

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artist before his picture ; grimy labour ; idiocy ; St. Jerome at his leanest, an awful figure ; experiments with poison ; a laundry on a large scale ; several iron foundries ; stone-breaking and paving ; and a sort of apotheosis of the ouvrier, who, by the way, is not so much of a hero as he was last year. Wrecks and livid corpses cast ashore of course are to be expected, but there is a huge picture of the Deluge which will cause the blood of even the most hardened critic to curdle a little. Bears attack the last survivors of Franklin's party ; there is a ghastly *caisse fantôme* ; there are nudities of all kinds and of all degrees of beauty, none of them, let it be said, very sensual, while many are as chaste as Ingres's 'La Source.' Side by side with the dreadful things, not a few of which show admirable art, hang their counterparts, heroic pictures heroically painted ; sea, rural, and lake pieces delightful to study and delightful to remember ; admirable portraits, magnificent flower pieces, triumphs of technical art in still life, and exquisitely homely and tender works in *genre*. The sculptures are as fine as ever, which is saying a great deal, and the engravings are a multitude of wonders.

Having thus given a sort of idea of the general character of the 5,318 examples before us, of which 2,521, or nearly half, are paintings in oil, we shall take a group of the thirty-five rooms on the upper floor and describe the noteworthy paintings they contain. The sculptures are, of course, below, while specimens of minor dimensions line the long inner galleries of the building.

The top of the staircase is distinguished—we cannot say decorated—by No. 1965, a huge cartoon drawn in black with a brush by M. Puvise de Chavannes. When painted the work will go to the grand amphitheatre of the Sorbonne. It is probably not less than eighty feet in length, i.e., double the size of either of MacLise's pictures at Westminster, and it consists of three divisions to which, whatever charms may yet be given by painting in colours and finishing, it is impossible at present to turn with pleasure. It reveals the limited resources of the designer, his imperfect ideas of composition, unlearned draughtsmanship, and reliance on after labours, and lack of that supreme skill which characterizes even the most hasty works of really accomplished painters. One does not expect a work by M. Puvise de Chavannes to be full of energy or action; but each of these compositions lacks compactness, and some of the figures are placed, so to say, at random, without reference to their neighbours. We may take, as no unfair example, a figure of Spiritualism, a sort of minatory Genius, standing erect in strait draperies and declaiming with one hand held aloft, in a very commonplace way, while the other touches a skull ; her "geste" is by no means what the catalogue calls "d'ardente aspiration vers l'idéal," but such as an Academy student over here would be ashamed to design. In fact, this cartoon is stilted and pretentious, dull and affected.

A contrast to No. 1965 in most respects is M. Cabanel's *Cléopâtre* (406), after the defeat at Actium, watching the effects of poisons on men condemned to death. The painter has dramatized the subject with wonderful vigour. The Serpent of Old Nile sits enthroned on tiger skins, and a watchful leopard lies at her feet ; her tawny flesh asserts well with the deep azure of the back of the throne and her splendid blue and gold embroidered petticoat. She is naked to the waist, and on her head is the *ureus*, from which a long veil of black tissue falls to her bare feet. The scene is a hall of huge Egyptian columns richly painted and in shadow, while athwart the pillars a long bright ray slopes downward to the floor, where one of the victims rolls in agonies due to the poison administered by a veiled girl—this is the ridiculous point of the design—while two slaves carry away the body of another man, the victim of a less painful dose. There is more feeling in the

design than the brilliant colours and vivid effect at first sight promise. The seemingly immobile features of the queen deserved more finish, but they are full of meaning and purpose. Still she is too girlish, and looks much like a young lady who meditates suicide because she has been jilted, not because she has lost the empire of the world and Antony. The *Portrait de M. P.*—(407), by the same painter, in black, is very sincerely, solidly, and learnedly painted.—*Dans les Rêves* (498), by M. Chaplin, is one of his clever and somewhat meretricious female figures. She is naked to the waist, but her lower limbs are covered by a pink domino ; her black mask is used with effect for "colour" in the picture, and her face is flushed with a pleasing dream, while her hand still trifles with a splendid fan. The carnations are at once rosy and white, most deftly and successfully modelled, and coloured with rare brilliancy and attractiveness.—M. Clairin's *Funérailles de V. Hugo, la Veillée* (542), is a huge canvas painted with prodigious force and pyrotechnic effect. On each side of the sarcophagus, which is draped in black and raised on a dais, and backed by a lofty theatrical catafalque, is a long line of gigantic cuirassiers holding burning torches ; their armour and stern picturesque faces have been admirably studied and most melodramatically used. The effect of the whole is ruined for people of good taste by the figure of a winged spirit flying upwards and shrouding herself in a veil of black tissue, while she holds a wreath of gold. Mixture of the real theatre and the sham ideal never succeeds. *Portrait de Madame P.*—(543), by the same artist, is a grand example. The lady is dressed in black, and the artist is highly accomplished in the rare art of dealing finely with black. The face is full of life and admirably painted.

M. Carolus-Duran's *Andromède* (448) has created a sensation, owing not to its intrinsic merits, but to the fame of the artist and the novelty of his painting a nudity. Andromeda, a life-size figure, stands against a rock at the entrance of a cavern near the sea, but there is no Perseus and no dragon, nor is the female model the illustrious portraitist has depicted under the slightest apprehensions of the approach of either. 'Andromède' is really a well-painted study from a rather fat model, with a left leg of doubtful draughtsmanship, and decidedly more Parisian than Greek.—However this may be, it is more likely to be popular than a huge didactic allegorical composition which the brilliant M. F. Flameng has painted for the *escalier* of the Sorbonne, illustrating in three panels the history of the establishment from the grant of its charter by St. Louis, *Histoire des Lettres* (919). The central panel of this really noble, but not very lively work consists of learnedly drawn and finely posed life-size figures in stately semi-classic draperies (the character of which is quite suited to the time of St. Louis). Behind is a striking view of Paris. It is regrettable that we know the whole work to be only an academic exercise, destitute of the *vraisemblance* which distinguished the artist's fine picture two years ago of the ruin of a noble Vendean family and their ancient fortress. The best of the three designs is the most natural, and depicts the interior of the office of the *imprimerie* of the ancient Sorbonne, with its very human figures busily engaged. On the whole, this fine triptych is quite monumental.—M. Dupain, whose name is almost new to us, has produced in *Départ de l'Enfant Prodigue* (829) a picture which is not at all monumental, but most picturesque and expressive. On an enormous canvas and with life-size figures he has told the story with dramatic force of a new and appropriate kind. The *enfant* is setting forth on a gaily caparisoned horse, like himself, full of fire. He waves a farewell to his father, who is leaning gloomily against his doorway, while the sorrowful mother is at the horse's feet, a fair slave kisses the stirrup of the prodigal, and huntsmen and dog-keepers attend the departure.

The vigour of this design and the cleverness of its painting mark it as one of the ablest productions of the day, according to a certain standard of taste.—M. Royer's *Cythérée* (2100) departs still more from the monumental style. It is a life-size nudity, effective, and skilfully modelled and coloured. The action is spontaneous and energetic. *Cythérée* is in the act of descending the steps of a smoking altar, while, looking joyfully upwards, she stretches her hands upwards to take the doves which, after hovering in the sunny air under a cloudless sky, alight on her fingers. Other doves circle on the wing about the sunlit form of the goddess, whose thick and long tresses float behind her in an auburn mass that seems to scintillate as it moves. M. Royer is a worthy pupil of M. Cabanel. He left 'Cythérée' out of the question when, in less brilliant fashion, he painted *Le Christ au Tombeau* (2101).

THE TEMPLE OF JUPITER OLYMPIUS.

On Wednesday evening, April 13th, Mr. Penrose gave his first lecture in the library of the British Archeological School at Athens, taking for his subject the temple of Jupiter Olympius, where, by permission of the authorities, he has for some time past been carrying on excavations on behalf of the Society of Dilettanti for the purpose of ascertaining the complete original plan of the temple.

After giving the history of the building, which was spread over nearly seven centuries, from Pisistratus to Hadrian, he proceeded to give the results of the examination, which show the foundations of one wall apparently belonging to even a more ancient structure—which he called, for convenience, the work of Deucalion, to whom the original foundation of the temple was assigned by a tradition recorded by Pausanias—and various massive foundations, in all probability the work of Pisistratus, together with three distinct beds intended for the pavement of different parts of his temple, which were found at levels varying from about 9 ft. to 11 ft. below the floor line of the later naos. The walls referred to did not exactly coincide with the foundations of the existing building. Mr. Penrose showed also that some drums, about 7½ ft. in diameter, remain of the columns prepared by Pisistratus. The most important result, however, was that of settling the question that the temple was octastyle instead of being decastyle, as has been generally, and from strong *a priori* reasons, supposed.

From a small fragment of one of the fluted columns of the naos which he found, Mr. Penrose deduced the diameter and height of the columns and the other dimensions of the internal order. He had ascertained the probable position of the statue, and discussed the manner in which it was lighted, and showed that the disposition of the foundations corroborated Mr. Fergusson's view of the *hypæthrum* and general system of lighting connected with this temple, published in his work entitled 'The Parthenon.' It was mentioned that apparently Antiochus had altered the orientation of this temple in order to make it astronomically true, which Mr. Penrose had found it to be an extraordinary degree of exactness.

He concluded by calling attention to the extreme beauty of the columns which remain, alike as to their form, proportion, and the character of the carving of the capitals, and considered them to be truly Greek work of the time of Antiochus—that is to say, about 170 B.C. The lecture was illustrated by numerous diagrams and water-colour drawings.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 27th ult. the following engravings after Sir J. Reynolds, the property of the late Mr J. T. Gibson-Craig : Duchess of Rutland, by V Green, first state, 54*l.*; Ladies Waldegrave, by V. Green, first state, 52*l.*

The same auctioneers sold on the 30th ult. the following pictures, the property of the late Mr. J. Graham : W. Mentzler, Marguerite, 462*l.*; A Female Head, 28*l.* D. Roberts, Caerlaverock Castle, on the Dee, 32*l.*; On the Grand Canal, Venice, 55*l.* J. Sant, The Babes in the Wood, 24*l.* J. F. Herring, sen., and H. Bright, The Return from Deer-Stalking, 55*l.* P. J. Clays, A Rough Sea, 32*l.* P. Nasmyth, A Woody Landscape, with figures, 60*l.*; The Falls of Shirra, Inverary, 1,270*l.* E. Frère, The Snail, 33*l.* P. Delaroche, A Christian Martyr, 57*l.* Ary Scheffer, Mary Magdalene, 65*l.*; The Apostle St. John in Patmos, 60*l.* Baron H. Ley, Antwerp during the Spanish Occupation, 1,470*l.* J. L. Gérôme, The Nile Boat, 1,575*l.* R. Bonheur, Early Morning in Fontainebleau Forest, 850*l.*; A Highland Raid, 4,095*l.* H. Merle, Loving Companions, 23*l.* L. Gallait, A Roman Mother and Child, 31*l.* W. Müller, The Dogana, Venice, 672*l.*; A Winter Landscape, with figures and cattle, 21*l.*; The Acropolis, Athens, 79*l.* Sir E. Landseer, The Shepherd's Bible, 1,071*l.* F. Danby, The Vale of Tempe, 22*l.* Sir A. W. Callcott, The Rift in the Cloud, 262*l.*; The Gulf of Spezia, 57*l.* W. Holman Hunt, The Finding of our Saviour in the Temple, 1,260*l.* J. Linnell, The Edge of the Wood, 57*l.*; Christ and the Woman of Samaria, 59*l.*; Under the Hawthorn Tree, 1,071*l.*; The Sheep Drove, 1,942*l.*; The Return of Ulysses, 1,470*l.* J. Linnell and D. Cox, Peat Gatherers, a Moorland Landscape, 22*l.* Sir J. E. Millais, A Dream of the Past, Sir Isambard at the Ford, 1,365*l.* C. Stanfield, Moonlight on the Coast of Holland, 73*l.* D. G. Rossetti, Venus Verticordia, 47*l.*; The Two Mothers, 194*l.*; Pandora, 57*l.* Sir D. Wilkie, The School, 1,732*l.* T. S. Cooper, Drovers halting on the Fells, 504*l.* B. Foster, Land's End, fishing boats in trouble, 283*l.* E. Burne Jones, Fides (in tempera), 462*l.*; Speranza (in tempera), 67*l.* J. M. W. Turner, An Italian Landscape, 1,155*l.*; The Wreck Buoy, 1,050*l.*; Antwerp, Van Goyen going about to choose a subject, 6,825*l.*; Mercury and Argus, 3,780*l.* Sir J. Reynolds, The Masters Gawler, John Bellenden and Henry Gawler, 2,415*l.* T. Gainsborough, The Sisters, Portraits of the Misses Ramus, afterwards Lady Day and the Baroness de Noailles, 9,975*l.*

The same auctioneers sold on the 3rd inst. the following, the property of the late Mr. T. Shaw. Drawings : D. Cox, A Woody Road Scene, with figures, a town in the distance, 65*l.* P. De Wint, Bolton Abbey, 215*l.*; A Park Scene, with a temple and figures, 77*l.*; Greenwich Park, 168*l.* C. Fielding, A Forest Scene, with deer, horses, and figures in the foreground, 262*l.* B. Foster, Spring-Time, children gathering wild flowers, 110*l.* G. A. Fripp, Ulleswater, from a point near Lyulph's Tower, evening in late autumn, 173*l.* J. Hardy, jun., Uncoupling the Dogs, 110*l.*; A Shooting Pony, with boy, dogs, and game, 131*l.* J. Linnell, A Cornfield, with reapers, 99*l.* S. Palmer, Papignio, near the Falls of Terni, 84*l.* S. Prout, A Norman Street Scene, with Gothic church and figures, 84*l.* T. M. Richardson, San Giorgio, Como, 225*l.*; Cuchallan Hills, from Glen Sligachan, Isle of Skye, 168*l.* Pictures : T. S. Cooper, An October Evening, 168*l.* J. Hardy, jun., Waiting for Master, 105*l.* G. Morland, A Stable Yard, with a man reading, another cleaning boots, 105*l.*

Fine-Art Gossip.

MR. BRITON RIVIERE has just finished a lunette of considerable size and high merit, which deserves to be painted as a decoration on a larger scale and in fresco. It is called 'Adonis,' and shows the youth lying on his back with a quiver under his shoulders. His hounds, who form a beautifully designed and very noble group, press about the dying

man, and strive to arouse his attention by their caresses and cries ; one of them, standing just apart from his fellows, howls aloud, and another looks around him in uneasy inquiry. The effect is clear and bright daylight, with a warm sky. The picture is one of the most acceptable the artist has produced.

MESSRS. BOUSSOD, VALADON & CO. will begin exhibiting next week a collection of landscapes in oil by Mr. A. D. Peppercorn. The private view takes place to-day (Saturday). The exhibition of the 19th Century Art Society opens on the 16th. The private view is fixed for next Saturday. Messrs. Obach will open an exhibition of works by continental masters on Monday.

SIGNOR FERDINANDO ONGANIA, of Venice, has nearly completed the continuation of Kreuz's great work on the basilica of St. Mark, commenced in 1830. It will be illustrated by heliotype reproductions of documents relating to the fabric of the church, old plans of Venice and St. Mark's, copies of inscriptions, and architectural details. In connexion with this work Signor Ongania announces an English abridgment entitled 'A Glance at the Historical Documents relating to the Church of St. Mark at Venice,' by Mr. William Scott, giving an account of the most interesting papers in the Marciana Library, the State archives, and the Correr Museum on the subject of the basilica. At the present time, when public attention is directed to the works of restoration going on at St. Mark's, the book may prove of service.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—Gounod's 'Mireille.' CARL ROSA OPERA COMPANY.—'Carmen'; 'The Bohemian Girl'; 'Faust'; 'Nordissa.'

PRINCES' HALL.—Herr Kast's Concert.

ST. JAMES' HALL.—The Richter Concerts.

By the time these lines are in the hands of our readers Mr. Mapleson's opera season will have terminated. Its memories will be scarcely pleasant on the whole, although by the production of 'Les Pêcheurs de Perles' and the revival of 'Mireille' the manager has done something to atone for the many errors by which Italian opera has been still further degraded in public opinion. The performance of Gounod's work was by far the best of the season, but it created no enthusiasm, partly because the opera itself is ill suited to such a large stage as Covent Garden. 'Mireille' was originally composed as a five-act opera, and so produced at the Théâtre Lyrique in 1864; but Mistral's charming pastoral poem does not lend itself to such heroic treatment, and although the beauty of a great deal of the music was recognized, the thinness of the libretto was fatal both in Paris and at Her Majesty's Theatre, where Mr. Mapleson produced the work with a magnificent cast, including Tietjens, Trebelli, Giuglini, and Santley. In order that it might not be wholly lost, the composer rearranged the score, entirely excising the third act and compressing the fourth and fifth into one. In this three-act form 'Mireille' survives, although the story is rendered unintelligible. No one can be insensible to the charm of the music, which for the most part is in Gounod's very best manner. With the exception of the *finale* of the second act, which recalls Verdi's early style, it is wholly individual both in melody and orchestration ; that is to say, the composer has borrowed

from no one save himself. Of course it is purely lyrical, the nature of the subject forbidding anything like dramatic treatment, save in the suppressed third act, which was very poor and unworthy of association with the rest. As we have said, the recent revival was satisfactory. Though Madame Nevada's voice is small her vocalization is exquisitely finished, and the music suits her exactly. It was an unwarranted liberty, however, to interpolate Félicien David's 'Couplets du Mysoli' in the first act, but we suppose it is unreasonable to expect a *prima donna* to have respect for a composer. That admirable artist Madame Lablache rendered full justice to the part of the sorceress Taverna, and Signor de Anna supplied another excellent piece of singing in the one air of Ourrias. Signor Caylus was less tremulous than usual, and the smaller parts had adequate representatives. Covent Garden will reopen for what is termed the "grand season," under Signor Lago, on the 17th inst.

In his recent article on English opera in *Murray's Magazine* Mr. Carl Rosa spoke of this form of art as a musical Cinderella. We might continue the metaphor and declare him to be the fairy godmother of the story. Such a performance as that of 'Carmen' last Saturday at Drury Lane, coming immediately after a series of dismal experiences elsewhere, imparted quite a sense of freshness to Bizet's hackneyed work. The intelligent embodiment of Madame Marie Roze is too familiar to require comment, and we need only speak of Mr. Barton McGuckin as Don José in order to call attention to his great improvement as an actor. Mr. Leslie Crotty was, as usual, admirable as the Toreador, and all the small parts had capable representatives. The Michaela was Miss Fanny Moody, a young lady with a pure soprano voice which has been well trained, a very pleasing appearance, and apparently considerable aptitude for stage work. With all these qualifications in her favour Miss Moody ought to prove a valuable acquisition to the company.

As a simple matter of record it may be said that 'The Bohemian Girl' was performed on Monday, but the cast was familiar, and nothing further need be mentioned concerning the rendering of Balfe's threadbare work.

In the performance of 'Faust' on Tuesday the title rôle was assumed by Mr. Scovel. His voice lacks volume, but its quality is fair and it is free from *vibrato*. The rest of the characters had familiar representatives. Speaking generally, however, the performance was not quite satisfactory, owing mainly to defects in the stage management. A lesson might be taken from the Lyceum in the arrangement of the church scene, which as represented at Drury Lane is most unimpressive, not to say ridiculous.

Mr. Corder's opera 'Nordissa' was noticed so fully when it was produced in Liverpool last January (*Athenæum*, No. 3093), that it will not be necessary to speak at great length concerning the first performance in London last Wednesday evening, especially as the composer has not thought proper to subject his work to any revision. True, a new tenor song is inserted in the middle of the second act ; but it is not needed in the

situation in which it appears, and as it is at once weak and pretentious it will probably be withdrawn without much delay. It is difficult to know how to deal with Mr. Corder's opera as a whole, as he deprecates stringent criticism by asking the hearer to accept it as an equivalent to the German *Singspiel*. Otherwise we should feel inclined to describe it as a compound of cleverness and insincerity. In the second act he seems to have followed the bent of his thoughts with a fair amount of freedom, and there are passages in the love duet which, Wagnerian though they may be, evidently come from the heart. At other times—in the first act, and still more in the third—he has obviously endeavoured to propitiate the admirers of the Balfe school, and, it must be admitted, with indifferent success. We have already dwelt upon the absurdities of the libretto, and a second hearing serves to strengthen a painful impression that Mr. Corder has intentionally introduced the element of burlesque into his book. The climax suggests irresistibly the operatic absurdities caricatured in 'H.M.S. Pinafore' and 'Rudigore,' and the *dénouement* in the old drama on which the book is founded was far more natural. Mr. Corder has, in his literary work, brought all the weight of his sarcasm to bear upon that which is vulgar in musical art, and it is therefore scarcely possible that he wishes the whole of 'Nordisa' to be taken seriously. But it is dangerous to halt between two opinions; and a composer cannot (speaking metaphorically) serve God and mammon. We speak seriously because there is so much evidence of genius in the score of the new opera. The overture, the market choruses, and the *finale* in the first act, and nearly the whole of the second are as fresh and engaging as they are musically. Nevertheless the whole leaves an impression of perplexity on the mind which may damage it with the public. As a matter of course, the performance is thoroughly satisfactory. Madame Gaylord is extremely sympathetic as the heroine, Madame Burns sings the florid music of Minna with much brilliancy, and Mr. Barton McGuckin gives the utmost possible effect to the leading tenor part. Other characters are ably represented by Miss Dickerson, Miss Vadini, Mr. Sauvage, Mr. Max Eugene, and Mr. Aynsley Cook.

Another of the group of chamber works recently produced by Brahms was brought to a hearing at Herr Kwast's chamber concert last Saturday. This was the Pianoforte Trio in c minor, Op. 101, in which the concert-giver was assisted by Herr Deichmann and Herr Karl Fuchs. The work is less pretentious than many of the composer's utterances. Though it is in four movements, each of the sections is brief, and in the first and last the subject-matter would bear greater elaboration. We cannot place the trio among Brahms's loftiest utterances, but it is worthy of him, not the least of its merits being clearness of outline, rendering it easy to follow, at any rate to those who are familiar with the composer's manner. In his solos Herr Kwast showed himself a sound executant, although it cannot be said that he displayed much feeling of any kind. His best effort was Mendelssohn's Variations Sérieuses, while his rendering of Chopin was dry and wanting in sentiment.

First impressions are generally lasting,

and it is, therefore, probable that the Richter Concerts have started upon a new lease of prosperity, for the performance on Monday was one of the best ever given under the Viennese conductor. This was due to the fact that the orchestra has been carefully revised by Mr. N. Vert, the improvement in the strings being marked. This was shown at once in the opening chords of the 'Meistersinger' Prelude, and was still more apparent in Brahms's very clever Variations on a Theme in B flat by Haydn, Op. 56. The Prelude to 'Parsifal,' and Liszt's Hungarian Rhapsody in D, No. 3, completed the first part. The last-named work is less familiar than its companions, but it possesses precisely similar characteristics; in other words, it is remarkably clever and remarkably vulgar. The rendering of Beethoven's Symphony in A, No. 7, was magnificent, and held the audience spell-bound to the end. A more favourable commencement of the season could not have been made.

Musical Gossip.

THE Strolling Players' Amateur Orchestral Society gave its third concert this season at St. James's Hall last Saturday evening. This zealous body of players continues to improve, but Mr. Norfolk Megone is a little too ambitious in the selection of his programmes. Gade's Symphony in B flat was a somewhat unwise choice, and the accompaniments in Mendelssohn's Serenade and Allegro Gioioso were far from well played. There is a mine of wealth open to amateur instrumentalists in the neglected works of Haydn and Mozart, but its existence is practically ignored. In the smaller items of the programme the Strolling Players were heard to much greater advantage.

THE Albert Hall Choral Society closed its season last Saturday afternoon with a performance of Berlioz's 'Faust.' As usual the choruses were superbly rendered, and it need scarcely be said that such soloists as Madame Albani, Mr. Lloyd, and Mr. Watkin Mills gave full satisfaction to the enormous audience.

MADAME FRICKENHAUS and Herr Ludwig will give their first chamber concert for the present season this (Saturday) evening at the Prince's Hall, when the programme will include Kiel's Piano Quartet in E, Op. 44; a suite by Bargiel for piano and violin; Chopin's Andante Spianato and Polonaise in E flat; and Beethoven's Quartet, Op. 95.

MISS BERTHA MOORE and Mr. Ernest Pertwee gave a vocal and dramatic recital at Steinway Hall on Thursday, at which the programme consisted of alternate songs and recitations.

MR. CHARLES WADE gave the first of three chamber concerts at the Grosvenor Gallery on Wednesday evening. His programme included Mendelssohn's Quartet in D, and a Quintet in B flat by Goldmark, for the first time in England. Herr Schönberger played Schubert's Fantasia in C, Op. 15.

THE third volume of Mr. Rowbotham's 'History of Music' is in the press. It treats of the decline of Greek art, the rise of the Gregorian School, and the music of the Troubadours.

It is announced that M. Altés, the conductor of the Paris Opéra, is resigning his post, and that he will be succeeded by Signor Vianesi.

M. MEZERAY, for more than forty years conductor of the Opéra at Bordeaux, has just died at Asnières, in the suburbs of Paris, at the age of seventy-six.

THE death is announced from Brussels of M. Maurice Kufferath, one of the staff of *Le Guide Musical*, and an enthusiastic adherent of Wagner.

M. ANGELO NEUMANN has recently bought at a second-hand music shop in Berlin the autograph score of an unknown opera, entitled 'Mozart,' by Lortzing. The work has never been engraved, and it is said that no other manuscript or arrangement for the piano exists.

THE Royal Academy of Music at Munich recently performed at a concert selections from Wagner's early opera 'Die Feen,' which is now in rehearsal at the theatre. The music is said to have produced an excellent impression.

THE new opera-house in Odessa, which will be completed in the autumn of the present year, is described as one of the finest in Europe. It has cost over 200,000L. A report that it is to be opened under the management of Mr. Mapleson must be received with distrust.

Drama

THE WEEK.

Royalty.—'A Tragedy,' a Farce in Three Acts. By Charles Fawcett.
Criterion.—Morning Performance: 'The Alderman.' Adapted from the French by James Mortimer.

STORIES concerning the mischances of dramatists whose confabulations over their tragic plots, overheard by eavesdroppers, have been misconstrued, and have led to uncomfortable results, date back to remote times. A claim of a writer, as a portion of his share, to "kill the king" has, it is said, led to his arrest for high treason. As much credit may probably be attached to this story as to that of Rabelais labelling packets of innocent materials with "poison for the king," "poison for the queen," &c., and so getting sent to Paris, which he wished to reach, at the public expense. The same idea underlies, however, 'A Tragedy,' the new farce of Mr. Fawcett, produced at the Royalty Theatre. The main action results from the mistake of an eavesdropper, who, listening to the business of a drama expounded by the author to those who are to act in it, arrives at the conclusion that he has discovered a scheme of murder. With the distresses to which the playwright is subjected are necessarily mixed domestic complications, the result being a piece that is whimsical, extravagant, and in the main amusing. As the hero of this Mr. Edouin shows to advantage the comic talents which he possesses, and which have of late been obscured, if not hidden. Joining the profession of tragedian to that of photographer, the character is essentially funny. In Mr. Edouin's hand it becomes thoroughly diverting. Mr. Edward Emery plays in a bright, but not very original style as the playwright; and Miss Olga Brandon, Miss Marie Hudspeth, Miss Douglas, and Mr. Eric Lewis are acceptable in other characters.

'The Alderman' is the name bestowed by Mr. J. Mortimer upon an adaptation of 'L'Héritage de M. Plumet' produced at the Criterion. The original work of MM. Barrière and Capendu was played nearly thirty years ago at the Gymnase. It is an amusing and a rather extravagant play, employing one or two very old-fashioned devices. Mr. Mortimer has treated it with respect, and his adaptation has most of the qualities, good and bad, of the original. His chief addition consists in assigning to a female character the latest developments of American slang. Though puzzling to a portion of the audience, the ebullitions of the young lady, who was very brightly

played by Miss Lydia Cowell, caused much amusement. Mr. Brandon Thomas and Mr. Julian Cross were satisfactory as two old officers. Mr. George Barrett was not at his ease as the Alderman; and Miss Minnie Bell, Mr. Herbert, Mr. Ben Greet, and others took part in a representation that was not specially noteworthy.

Dramatic Gossip.

'TEA,' a farcical comedy in three acts, by a writer disguising himself as Maurice Noel, was played on Wednesday afternoon at the Criterion. It has a new, but rather difficult subject of "poisoning in jest," and was very well acted. Mr. Felix Morris was specially happy as a penurious baronet.

THE performances of comedy at the Opéra Comique have been suspended in consequence of a dispute between the managers, which is, it is said, to lead to legal proceedings.

'HEARTSEASE,' Mr. Mortimer's adaptation of 'La Dame aux Camélias,' has been placed in the regular bill at the Olympic. Miss Grace Hawthorne plays the heroine, a part in which at morning performances she has often been seen.

A COMEDY-DRAMA in three acts by Messrs. Clement O'Neill and H. Sylvester, entitled 'Twice Married,' has been given at an afternoon performance at the Gaïety. It was well acted by Mr. F. Leslie and other artists, and obtained a favourable reception.

To CORRESPONDENTS.—J. L.—H. C. W.—S. P.—J. M.—J. F.—W. D.—W. B.—A. F.—G. F. H.—received.
No notice can be taken of anonymous communications.

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